A

DICTIONARY

OF

SOUTH INDIAN MUSIC AND MUSICIANS

VOLUME I (A-F)

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PREFACE

A REGULAR Dictionary of South Indian Music and Musicians has been a long felt desideratum. The present work is a humble attempt to supply that want. For Western music, there are such standard works as *Grove's Dictionary of Music and Musicians*, *The Oxford Companion to Music*, *the Macmillan Encyclopædia of Music and Musicians and Riemann's Lexicon*. No such ambitious work has so far been attempted for Indian music either in English or in the Indian languages. The author is glad that the publication of Volume I of this *Dictionary of South Indian Music and Musicians*, synchronises with the completion of twenty-five years of his career as an author of music books. The other three volumes of this *Dictionary of South Indian Music and Musicians* will be published shortly.

In this Dictionary, topics of interest to different classes of readers have been covered. The Professional musician as well as the Teacher, Writer, Research scholar, Student, Concert-goer, Radio listener and the *Rasika,* all alike will find this a useful reference book. Essential and relevant information on all matters have been included. Concise summaries of important operas and dance dramas have been given. The meaning of a Technical term which one may come across in an article may be got by turning to it, in its alphabetical position. Longer articles have been divided into sections and numbered. No attempts have been made to include the biographies of a large number of performers.

Nomenclatures pertaining to srutis and svaras and the empirical and mnemonic nomenclatures for the 35 talas have been given. Plural meanings for those Technical terms which admit of them have been given. In the Technical terms, only their musical senses have been noticed and not their ordinary meanings. Thus for Āditya, the musical meanings alone are given and not the meaning 'Sun'.

Current terms as well as obsolete terms, current ragas as well as obsolete ragas, current talas as well as obsolete talas, current musical forms as well as obsolete musical forms and current musical instruments as well as obsolete musical instruments have been noticed in this Dictionary. Ragas and talas mentioned in authoritative manuscripts and which have not found a place in printed works on music have been noticed. Rare ragas and talas figuring in *Yakshaganas* and *Kathakali plays* have also been noticed.

The dates given herein for musical luminaries are those of the Christian era. The cross references given in many cases will be found useful.

Though the present book concerns itself primarily with South Indian Music and Musicians, terms, ragas, talas, composers and instruments pertaining to North Indian Music have also been included. A few terms pertaining to Western Music have also been explained.

Music Institutions and Societies of Music are noticed under Music Societies.

Musical Titles which have been conferred by State Governments and Statutory Bodies have been noticed. Titles conferred by musical Institutions of standing, have been noticed under the particular titles and the Recipients noted therein.

RAGA LAKSHANA

USEFUL details concerning the lakshana of all prasiddha ragas have been given. In the case of other ragas whose names have come down to us through old Manuscripts and standard works like the *Gayaka Lochanam*, *Sangita Kaumudi* and *Sangita Svara Prastara Sagaram*, the arohana and avarohana and their janaka melas alone are given. In the case of ragas which have only single compositions in them, the names of those compositions have been mentioned. In the case of obsolete ragas, the names of works wherein they are referred to are given. In cases of conflicting views regarding the arohana and avarohana of ragas, I have given the versions supported by the standard lakshyas. The Autograph Manuscripts of Pallavi Seshayyar giving the arohana and avarohana of more than a 1000 ragas and a Paper Manuscript of the last century written in grantha characters giving the arohana and avarohana of hundreds of ragas, and the ragas in the *Walajapet Collection* have been of great help to me in arriving at the correct arohana and avarohana of many ragas. In the case of ancient ragas and jātis for which it is not possible to give detailed particulars with any degree of accuracy, the names of the works wherein they are referred to, are given. The earliest known lakshyas for unfamiliar ragas have been given, in order to help the reader to have an idea of the first composer who composed in that raga. Ragas with dual names and ragas with dual lakshanas are also referred to. Etymological differences in the names of some ragas have also been noticed.

TRANSLITERATION

THE standard scheme of transliteration has been adopted in spelling the names, excepting for the fact that popular spellings have been adopted in a few cases. Thus Kṛṣṇa is spelt as Krishṇa ; ṣaḍja as shaḍja ; caraṇa as charaṇa ; chandas as chhandas; saṁgīta as saṅgīta; sṛṅgāra as sringāra and so on. The tamil terms are spelt as pronounced and not as usually written. Thus அதிர்வு is spelt as *adirvu* and not as *atirvu*.

NOTATION

THE notation used herein is the standard *Sargam notation*. The seven notes: shaḍja, rishabha, gāndhāra, madhyama, panchama, dhaivata and nishāda are written with their initial letters: *s r g m p d n*. The small letter by itself represents a duration of unit time and the capital letters *S R G M P D N* represent a duration of 2 units time. A dot above a note indicates that it belongs to the higher octave and a dot below a note, that it belongs to the lower octave. The middle octave notes have no dots either above or below the svara letters.

VOLUME 1

In Volume I (A – F), in addition to a number of short articles and long articles on Composers and Musical instruments and on topics like, Bhajana, Drones, Folk music, Accompaniment etc. 2136 musical items have been noticed. The items described or noticed include:

1. Technical terms pertaining to music in general—457.

These include terms pertaining to :

(a) Ragas, Talas, Musical forms and their classification ;
(b) Nomenclatures relating to Svaras, Srutis, Alankaras and Chakras ;
(c) Tala prastara ;
(d) Sections of Musical compositions ;
(e) Gamakas ;
(f) Mnemonics ;
(g) Mudras ;
(h) Rasas ;
(i) Gayaka gunas and Gayaka doshas ;
(j) Concert varieties ;
(k) Schools of music ;
(l) Musical castes.

2. Terms pertaining to Dancing, varieties of dancing, mudra, nayaka and nayaki—90.
3. Terms pertaining to Western music and dance—31.
4. Terms pertaining to Instrumental technique, names of parts of musical instruments and classification of musical instruments—88.
5. Terms pertaining to ancient Tamil music—27.
6. Terms pertaining to Musical prosody—6.
7. Terms pertaining to Acoustics—16.
8. Ragas inclusive of ancient Jātis and Murchhanas—805.
9. Talas—70.
10. Musical forms inclusive of forms used in sacred music, operas and dance dramas—76.
11. Composers inclusive of 9 composers, pertaining to North Indian music—58.
12. Lakshanakaras who have written works on music or dancing or both—21.
13. Musicians of eminence, inclusive of Vocalists and Instrumentalists—47.
14. Famous Kalakshepakaras—2.
15. Patrons—10.
16. Dance teachers and exponents of dancing—4.
17. Commentators of standard musical works and noted critics—6.
18. Foreign scholars who have written books on Indian Music or have published valuable pamphlets on Indian music—12.
19. Lakshana granthas in Sanskrit, Hindi, Mahratti and South Indian languages—17.
20. Commentaries on Sanskrit works on music—3.
21. Works on dancing in Sanskrit—22.
22. Works on dancing in South Indian languages—7.
23. Modern works on music and dance—12.
24. Songs books and Anthologies containing songs and ballads with or without notation—11.
25. Operas (gēya nāṭakas)—4.
26. Dance dramas (nritya nāṭakas)—3.
27. Kuravanji nāṭakam—1.
28. Kathakaḷi plays—7.
29. Vāggēyakāra mudras—11.
30. Musical instruments—168.
31. Seats of music—7.
32. Places of interest from the point of view of musical iconography—7.
33. Caves which contain paintings or sculptures of musical value—3.
34. Birth-places of musical luminaries and places noted for the performance of Music festivals—2.
35. Musical titles—12.
36. Miscellaneous—13.

Words, terms and names that could not be included in the body of the book at the time of printing have been included in the Supplement and the Addenda. An exhaustive list of contemporary performers and writers will be given in a separate supplement to the last volume.

ILLUSTRATIONS

14 PLATES containing in all 56 pictures of musical luminaries and musical instruments, sculptures of interest from the point of view of musical iconography and musical stone pillars and Raga-Ragini pictures are included in Volume I. The two charts relating to the Cycle of Fifths and Cycle of Fourths and a picture of Syama Sastri's Autograph manuscript on Tala Prastara (Druta meru) will be found interesting.

Some of the Illustrations of musical instruments reproduced herein are from the ***Descriptive Catalogue of Musical Instruments*** in the Madras Government Museum, prepared by the Author and published by the Superintendent of the Museum. The two pictures from the Konarka temple in Plate V and X are from the Photographs in the possession of the Archæological Survey of India. A few pictures are from the valuable collection of musical instruments in the Central College of Karnataka Music, Adyar, Madras. Of the pictures relating to musical luminaries, three are from the Photographs of Musicians in the Jagannatha Bhakta Sabha, Egmore, Madras. Mr. S. Satyalingam has helped me with some photographs of musicians, musical instruments and musical iconography. Rev. H. A. Popley and Messrs. Dwaram Venkataswamy Naidu Garu, Shripada Bandopadhyaya, Tachur Narasimhacharlu and V. Seturamiah have also helped me with some photographs. My grateful thanks to the Institutions and the Gentlemen concerned.

My thanks are due to Sri Chamundi Art Press, Madras for their nice printing and get up of the book.

Madras,
4th December 1952.

THE AUTHOR.

ILLUSTRATIONS

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I. ROYAL PATRONS—Ayilyam Tirunal, Maharajah of Travancore and Ananda Gajapati, Maharajah of Vizianagaram ... *Facing p.* viii

II. Balakokil, Balasarasvati, Bari, Bhuri, Jagannatha Bhutgosvamy playing on Balasarasvati, and Beak Flute ... 16

III. MUSICOLOGISTS—V. N. Bhatkhande and A. M Chinnaswamy Mudaliar 24

IV. MUSICAL PIONEERS—T. Singaracharyulu and T. Chinna Singaracharyulu, and Abraham Panditar ... 32

V. PERCUSSION INSTRUMENTS—Azhvartirunagari (Musical Stone Pillars), Sculpture of a figure playing the Kamsya tala (Konarka), Orissa, Chipla, Jalra and Brahma Talam ... 64

VI. DRONES—Tambura (Tanjore Model), Ektar, Tuntina and Tala Prastara - Druta meru : Syama Sastri's Automanuscript ... 72

VII. DRUMS—Dolak, Tabla, Baya, Damaram, Dasari Tappattai, Davandai, A person playing the Dappu and Dappu ... 80

VIII. FAMOUS BHAGAVATARS—Anantarama Bhagavatar and Chidambara Bhagavatar ... 88

CHARTS—Cycle of Fifths and Cycle of Fourths ... *p.* 96 (a) & 96 (b)

IX. STRINGED INSTRUMENTS—Ekanda Vina, Esraj, Batta Bin and Dilruba ... *Facing p.* 104

X. WIND INSTRUMENTS—Stone Nagasvaram (Azhvartirunagari Temple), Ekkalam, Sculpture of a figure playing the Ekkalam (Konarka), Orissa, Ekkala randhra, Flute and Sankha randhra ... 112

XI. Pandit Vishnu Digambar, Dakshinamurti Pillai, Seven-stringed Violin and Chinese Harp ... 120

XII. Ashtabhuja Krishna. Nataraja with the Damaru in his hand and Kankalanathamurti playing the Dakki ... 128

XIII. INSTRUMENTS USED IN TEMPLE RITUALS—Davalai Sangu, Bhujanga svaram or Magudi, Plain Conch (வெள்ளைச் சங்கு) and Sculpture of a figure playing the Conch ... 136

XIV. RAGA - RAGINI PICTURES : Bhimplasi, Dhanasri and Bhairav ... 144

ABBREVIATIONS

★

Br.—" Bṛhaddesi "

B. S. S. B.—" Bharata Saṅgīta Svayambōdhini (Tamil) " of T. C. R. Johannes.

C. B. N.—Chitti Babu Naidu's " Key to Hindu Music."

C. D. P.—" Chaturdandi Prakāsika " of Venkaṭamakhi.

Fr.—French.

G. L.—" Gāyaka Lōchanam " of Tachchūr Siṅgarāchārlu.

G. V. P.—" Gāna Vidyā Prakāsini " of Peruṅguḷam Srīnivāsa Ayyangār.

J.—Johannes' Book *i.e.* " Bharata Saṅgīta Svayambōdhini."

Kan.—Kannaḍa.

lit.—literally.

Mal.—Malayāḷam.

N. S.—" Nāṭya S'astra " of Bharata.

N. S. T.—" Nāṭiya S'āstiram in Tamil." This is a palm-leaf Manuscript in the Tamil Dept. of the University of Madras and is a late 17th century work.

P. S. Ms.—" Pallavi Sēshayyar's Manuscripts " containing the ārōhaṇa and avarōhaṇa of more than a thousand ragas.

R. T.—" Rāga Tāraṅgini " of Lōchanakavi.

R. T. C.—" Rāga Tāḷa Chintāmaṇi."

R. V.—" Rāga Vibōdha " of Sōmanātha.

S. C.—" Saṅgraha Chūḍāmaṇi " of Gōvindāchārya.

S. K.—" Saṅgīta Kaumudi " of Tiruvaiyār Subrahmaṇya Ayyar.

S. M.—" Saṅgīta Makaranda " of Nārada.

S. M. K. N.—" Svaramelakalānidhi " of Rāmāmātya.

S. P. " Saṅgīta Pārijāta " of Ahōbala.

S. R.—" Saṅgīta Ratnākara " of Sarṅgadeva.

S. S.—" Saṅgīta Sāra " of Vidyāraṇya.

S. Sa.—Saṅgīta Sāramṛita " of Tulaja Mahārājah.

S. S. P. S.—" Saṅgīta Svara Prastāra Sāgaram " of Nādamuni Paṇḍitar.

S. S. S.—Saṅgīta Samaya Sāra " of Pārsvadēva.

S. Su.—" Saṅgīta Sudhā " of Raghunātha Nāik.

Tam.—Tamil.

Tel.—Telugu.

Āyilyam Tirunal (p. 33)
Mahārājah of Travancore

Ānanda Gajapati (p. 15)
Mahārājah of Vizianagaram (1879—1897)
Born on 10th February 1850
and passed away on 23rd May 1897

A DICTIONARY OF

SOUTH INDIAN MUSIC AND MUSICIANS

A

A, the sixth note of the major scale of C in European music.

ĀBĀLI, a rare rāga figuring in the compositions of the Tāllapākam composers. The song, *Payaṭandinchēve* is in this rāga (see the Tirupati edition of Tāllapakam works Vol. III *Sringāra sankīrtanalu* P. 178.)

ABDHI, the name for the chaturas'ra jāti ēka tāla in the mnemonic nomenclature for the 35 sūḷādi tāḷas; the name signifies the number 4 which is the total number of aksharakālas for an āvarta of this tāla.

ABHANGA, a musical form belonging to the sphere of sacred music in Mahrāṭṭi language. It corresponds to the kīrtana of the South. The abhangas of Tukārām and other Mahārāshṭra composers were popularised in South India during the reigns of the Mahrāṭṭa rulers of Tanjore. One can hear even now the abhangas sung with great fervour in the bhajanas and kālakshepas in South India. The abhangas have the sections, corresponding to the pallavi and charaṇa. The charaṇas are sung to the same music. Sometimes the pallavi and the charaṇas have the same music.

ABHĀVA, the negation or nullification of the bhāva or soul of a rāga. The frequent repetition of an alpa prayōga in a rāga will result in abhāva or the nullification of the melodic individuality of the raga; for example the repetition of the phrase *p d n p m* in S'rirāga.

ABHAYĀMBĀ NAVĀVARAṆAM, a set of nine songs in praise of Abhayāmbikā, by Muttusvāmi Dīkshitar.

ĀBHĒRI, a janya rāga derived from the 22nd melakarta, Kharaharapriya:

s g m p n ṡ — ṡ n d p m g r s

The suddha *dha* occurs as a foreign note in the phrase *p d p*; *ga*, *ma* and *ni* are the jīva svaras; it can be sung at all times.

Tyāgarāja's *Nagomōmu ganalēni* is a wellknown kriti in this rāga. Syāma Sāstri's *Ninnu vinā mari galada* and Muttusvāmi Dīkshitar's *Viṇābhēri* are other beautiful kritis in this rāga. The rāga, *Bhimpalāsi* of Hindusthāni music resembles this rāga to some extent.

ABHIMĀNINI, a janya rāga derived from the 5th melakarta, Mānavati.

s r g m d n ṡ — ṡ n d m g r s.

ABHINANDANA, one of the classical 108 tālas, taking two laghus, two drutas and a guru 1 1 0 0 8; āvarta = 5 mātras or 20 aksharakālas.

ABHINAVA, the name by which Abhinavagupta is sometimes referred to.

ABHINAVA BHARATĀCHĀRYA, literally, modern Bharatāchārya; a title associated with illustrious lakshaṇakāras of the past, like Kallinātha, Kumbhakarna (author of *Sangīta rāja*), and Rāmāmātyā.

ABHINAVA BHARATA SĀRA SANGRAHA, a treatise on dance by Chikka Bhūpāla.

ABHINAVA BHĀRATI, the name of the famous commentary on Bharata's *Nāṭya s'āstra*, written by Abhinavagupta. This work contains a mine of information relating to ancient music.

ABHINAVA BHOJA, literally, modern Bhoja. A title conferred upon Yuvaranga Bhūpati (19th century) of Uḍaiyārpālayam; he was a great patron of arts and learning and composed many padas.

ABHINAVAGUPTA (11th century), the illustrious commentator on Bharata's *Nāṭya s'āstra*; he was a Kāshmir Brahmin. Āchārya Abhinavagupta as he is called is a great name in Sanskrit literature as well. He is referred to as *Mahāmahēs'varāchārya* by Nārada in his *Sangīta makaranda*. Abhinava quotes Kīrtidhara, the other commentator on Bharata's *Nātya sāstra*.

ABHINAVA JAYADEVA, literally, modern Jayadeva; the name by which Kshetrayya, the renowned composer of Telugu padas is sometimes referred to.

ABHINAYA, ABHINAYAM (Tam), the action, poses, gestures, gesticulations and movements of the body or the limbs for expressing a sentiment or mood to the audience.

It is of four kinds :—

1. *Āngika abhinaya*, comprising the artistic gestures and movements of the body and limbs.

2. *Vāchika abhinaya*, speech including correct pronunciation, modulation and effective delivery.

3. *Āhārya abhinaya*, costumes, jewels etc. appropriate to the character.

4. *Sātvika abhinaya*, manifestition of psychic states or conditions like perspiration, horripilation, trembling and fainting.

ABHINAYA DARPAṆA, the wellknown work of Nandikēs'vara or Nandin on dance in the Sanskrit language.

ABHĪNAYA GĀNAM (Tam), action song.

ABHINAYA HASTA, the hand gesture used in abhinaya as distinguished from *nritta hasta* or the hand gesture used in nritta or pure dance.

ABHINAYAPPĀṬṬU (Tam), action song.

ABHINAYA SĀRA SAMPUṬAM, a work on dance in Tamil by Nārāyaṇa Aiyangār (19th century) and published in the journal of the Madras Music Academy; consists of the following six sections :

1. *Vivēka prakās'a bōdham*, treating of the equipment and qualifications of preceptors and disciples, the mode of teaching etc.

2. *Nāyikā-Nāyaka bhāva lakshaṇam*, treating of the types of nāyakis and nāyakas.

3. *Rasa parimaḷam*, treating of the various sentiments.

4 *Upamāna chintāmaṇi*.

5. *Abhinayāmritam*, dealing with the movements of the head, hand etc.

6. *Bhāvaprakās'am*.

ABHINAYA S'ĀSTRA, the science of dance, generally.

ĀBHIRA NĀṬA, one of the 23 melas mentioned by Somanātha in his *Rāga vibōdha*.

A janya rāga of the same name is also mentioned by the author under this mela.

ĀBHĪRI, the *Sangīta ratnākara* mentions this rāga as one of the bhāshās of Mālavakais'ika. The *Sangīta samaya sāra* mentions this as one of the bhāshānga sampūrṇa rāgas. The *Sangita sudhā* mentions this as one of the 13 bhāshā rāgas of Mālavakais'ika. The *Rāga vibōdha* in chap. IV sl. 25 refers to this as a sampūrṇa rāga to be sung at dusk.

ĀBHĪRIKĀ, the *Sangīta ratnākara* mentions this rāga as one of the vibhāshas of Kakubha; the *Sangīta sudhā* mentions this as one of the 10 bhāshā rāgas of Panchama.

ĀBHĪRU, a janya rāga derived from the 47th melakarta, Suvarṇāngi

s r g r m p n ṡ — ṡ ḍ p m g s
(P. S. Ms.)

ABHIRUDGATA, one of the mūrchhanās of shaḍja grāma and approximately corresponding to the modern scale Toḍi, the 8th mela in the South Indian system of music.

ABHISĀRIKĀ, one of the rāgas mentioned in Narada's *Sangīta makaranda.*

ĀBHŌGA, one of the four dhātus or limbs of the ancient prabandhas. This was the name of the last or the concluding section of a prabandha, the earlier sections being udgrāha, mēlāpaka and dhruva.

ĀBHŌGA CHARAṆA, the last charaṇa of a song containing the signature of the composer. This corresponds to the *tirukkaḍaikkāppu* (திருக்கடைக்காப்பு) in the *Tēvāram hymns.* The question of an ābhōga charaṇa arises only in songs with plural charaṇas. In songs with a single charaṇa, this charaṇa itself will be the mudra charaṇa.

Ābhōga charaṇas can be classified into :—

1. Those which contain the signature of the composer.

2. Those which do not contain the signature of the composer, the mudra occurring in an earlier section, the pallavi or the anupallavi.

ĀBHŌGI, a janya rāga derived from the 22nd melakarta, Kharaharapriya :

s r g m d ṡ — ṡ d m g r s
ga and *dha* are the jīva svaras ; can be sung at all times. Tyāgarāja's *Manasu nilpa s'akti leka pōtē* and *Nannu brova nīkinta tāmasamā* and Patṇam Subrahmaṇya Iyer's *Manasā vrudhā garva mēṭikē* and Gopālakrishṇa Bhārati's *Sabhāpatikku vēru deivam* are wellknown kritis in this rāga.

ABHYĀSA, one of the two modes in which that aspect of the lakshaṇa of a rāga known as *bahutva* (profusion) is established. Abhyāsa means repetition and in a raga, its bahutva svara or svaras are emphasised and frequently sung. The other aspect of bahutva is *alanghana*, i. ē., not being lightly passed over.

ABHYĀSA GĀNA, literally, music intended for practice as opposed to *sabhā gāna*, which is music intended for being performed in concerts. This includes all svara exercises intended for the development of the voice and instrumental technique and musical forms like gītas and varṇas which aid in the development of svarajñānam, tālajñānam and other such musical faculties. Every student of music passes through a course in abhyāsa gāna, before studying concert pieces. It is this early training that helps him to sing or play concert pieces in an accurate, polished and embellished manner.

ABHYUCHCHAYA, a variety of ārohi alankāra and wherein the alternate notes are omitted ; ex. *s g p ṇ.*

ĀBRADĒS'I, a janya rāga derived from the 62nd melakarta, Rishabhapriya :

s g m p d n d ṡ — ṡ n d p m g r g s

ABRAHAM PAṆḌITAR, Rao Saheb, the illustrious author of the work, *Karuṇāmirtha sāgaram* in Tamil, in two volumes. This is a bulky work extending over 1500 pages and contains a mine of information relating to the music of the ancient Tamils. He was the first to convene a music conference in South India during this century, and the deliberations of these conferences held in Tanjore between 1912-16 have been productive of valuable results. He participated in the First All-India Music Conference held in Baroda in 1916. He was honoured by the Government with the title, Rao Saheb.

ABSOLUTE MUSIC or *pure music*, embraces all those types of compositions which do not belong to the realm of applied music. In absolute music, compositions are enjoyed

primarily for their musical setting and not for the ideas contained in their sāhitya. Instrumental forms and the varied branches of manodharma sangīta, viz. rāga ālāpana and madhyamakāla, pallavi, svara kalpana and niraval all come under the heading of absolute music.

The concept of God as *Nādabrahma* (embodiment of musical sound) is one of the distinctive concepts of Indian philosophy. This concept is India's significant contribution to the world's thought. The corollary that one can commune with God through contemplation of nāda follows this concept. Tyāgarāja, the great nādōpāsaka, has revealed in his compositions the fruits of his nādōpāsana. The leaders of the bhakti school in the past emphasised that music was to be used only as a vehicle to sing the praises of God. Tyāgarāja, the great nādayōgin emphasised that to musicians, there was also the path of music or the *sangita mārga* in addition to the *bhakti mārga* to attain spiritual bliss.

In this connection, it may be useful to remember the significance of the Trimūrti being associated with musical instruments-Siva with the drum, ḍamaru; Vishṇu with the wind instruments, conch and the flute; and Sarasvati (Brahma's wife), with the stringed instrument viṇā. That there was a realisation of the importance of absolute music or pure music even in the remote past is borne out by the association of musical instruments with the Trimūrti.

The science of music or gāndharva tattva is based on certain fundamental principles and truths which hold good in all countries and in all times. Such principles ought to hold good even in Dēvalōka. If sangita s'āstra is glorified in India, it is because, a knowledge of it helped one to understand something of the laws and mysteries of Nature. The human body itself is in a way musically constituted. The stringed, wind and percussion instruments are represented in the delicate fibrils of the inner ear, the vōice and the ear-drum respectively. The 24 vertebral bones have their parallel in the 24 svarasthānas of the finger-board of the viṇā. The 72 melas have their parallel in the heart beating 72 times a minute, normally. The tāla das'a prāṇas (10 elements of musical time) have their parallel in the ten fingers of the hands, the right hand fingers standing for the mahā prāṇas and the left hand fingers, for the upa prāṇas. The human voice itself was intended not only to speak *but also to sing*. It is only while singing that the gifts of Nature are fully utilised. When Tiruvalluvar, the great Tamil poet, eulogised the sense of hearing, he must have had in his mind the fact that the ear helped one to commune with the Infinite through the medium of music. The statement of the sage Yājñavalkya that "proficients in viṇā play, adepts in the science of s'rutis or quarter-tones and experts in rhythm attain spiritual bliss without any effort" is noteworthy. Thus the idea of absolute music took deep root in India even in the distant past.

ABSTRACT MUSIC, music composed or performed with the sole object of creating *gāna rasa;* same as absolute music.

ACCIDENTAL, the anya svara or the visiting note in a bhāshānga raga. It is a note foreign to its parent scale. In Kāmbhōji rāga, the kākali nishāda is the accidental and in Bilahari raga, the kais'iki nishāda is the accidental and so on.

The word accidental may be cited as an example of a term borrowed from European music and which by usage has come to acquire a special meaning in Indian music.

ACHALA NĀṬA, a janya rāga derived from the 36th melakarta, Chalanāṭa

s r g m d n ṡ — ṡ n d m g r s.

ACHALA SVARAS, the notes *sa* and *pa* which are fixed and do not admit of varieties; also called avikṛta svaras.

ACHALA VĪṆĀ, the name of the experimental vina, used as a reference instrument

by S'ārngadēva for demonstrating the 22 s'rutis and wherein the pitch of the strings was kept constant; also called *dhruva viṇā.* The opposite of this was the chala viṇā, wherein the strings were tuned to the same notes as the dhruva viṇā at the comencement, and later reduced step by step.

ACHCHUTA DĀSAR, a composer of Tamil songs on vēdāntic and philosophic themes; lived in the latter part of the 19th century; signed his compositions with his own name.

ACHYUTA MADHYAMA, same as the note s'uddha madhyama, F natural (4/3). This note is in contrast to the chyuta madhyama gāndhāra, which is slightly less than s'uddha madhyama. The frequency of this reduced note is 81/64.

ACHYUTAPPA NĀIK (1577 - 1614), the second of the Nāik Rulers to rule over Tanjore and a great patron of music. He was the son of Chēvappa Nāik Mahārājah (1530 - 1572), the first Ruler of Tanjore in the Nāik Dynasty. He was a Karnāṭaka Smārta Brāhmin and belonged to the Vāsishṭa gōtra and Ās'valāyana sūtra. Gōvinda Dīkshitar, the author of *Sangita sudhā*, was his Prime Minister.

ACHYUTA RĀJĒNDRA MĒLA VĪṆĀ, a type of Rudra vīnā mentioned by Rāmāmātya in his work *Svaramēla kalānidhi.* In this vīnā, the four playing strings were tuned to the notes: mandra panchama, mandra shaḍja, anumandra panchama and anumandra shaḍja. According as the frets were fixed or movable, this vīnā admitted of the two varieties; *sarva rāga mēla vīnā* and *ēkarāga mēla viṇā.* The three side strings were tuned to the notes, madhya shāḍja, mandra panchama and mandra shaḍja.

ACHYUTA SHAḌJA, same as the note shaḍja or C. This is in contrast to the note chyuta shaḍja nishāda which is slightly less than shaḍja. The frequency of this reduced note is 243/128.

AḌAIVU (Tam), same as aḍavu.

AḌAKKU SURAM (அடக்கு சுரம்), a note inimical to the rāga bhāva: same as vivādi svara; the term aḍakku suram is found in the commentary to *Baratasēnāpatīyam* P. 30, (Kalākshētra Edition).

ĀḌAL (ஆடல்), dancing; play.

ĀḌALĀS'IRIYAR (ஆடலாசிரியர்), teacher of dance. The qualifications, attainments and equipment of the preceptors of dance are given in detail in the standard works on dancing.

ĀḌALIḌAM (ஆடலிடம்), stage; theatre.

ĀḌAMBARA, a drum used in battle and mentioned in all early literature.

ĀḌAMBARA GHĀTA, the performer on the drum, āḍambara.

ĀḌANŪL (ஆடனூல்), a work relating to the science of dancing.

ĀDANŪR, the village where Nandanār (immortalised by Gōpālakrishṇa Bhārati in the *Nandanār charitram*) was born. This village is in Tanjore District, South India.

ĀḌARKŪTTIYAR (Tam), dancing girls.

ĀḌAVAI (Tam), dancing hall.

ĀḌAVALLĀN (Tam), Naṭarājā installed in the Tānjore temple.

AḌAVU, the fundamental exercises, steps and movements which every student of dance learns at the commencement. These correspond to the vocalises in musical study.

AḌAVU JĀTIS, varieties of aḍavu.

ADBHODAM, a janya rāga derived from the 8th mela, Hanumatōḍi

s g m d n ṡ — ṡ n d m g s.

This, in effect is the same as the raga, Hindōla.

ADHAMA RĀGA, a rāga unsuitable for musical composition according to Rāmāmātya.

This scholar in his *Svaramēlakalānidhi* propounded a peculiar system of classification of rāgas based on their suitability or otherwise for musical compositions into *uttama* (good), *madhyama* (mediocre), and *adhama* (inferior). This classification was endorsed by Somanātha, but later fell into deseutude.

ADHAMA VĀGGĒYAKĀRA, an inferior type of a composer who appropriates the music of another composer and supplies only his sāhitya and publishes the composition as his own. A plagiarist composer. (Also see under *uttama* and *madhyama vāggēyakāras*).

ĀDHĀRANG, a great composer of Kheyal composition in Hindusthāni music. He lived in the Court of Mahomed Shah, the last of the Moghul Emperors. (Also see under Sādārang).

ĀDHĀRA SHAḌJA, the key note, tonic note or the s'ruti; the fundamental note constituting the madhya sthāyi shaḍja.

ĀDHUNA PRASIDDHA RĀGAS, wellknown rāgas of the present, as opposed to *prāk-prasiddha rāgas* or rāgas which were wellknown in the past. This is a classification of rāgas found in the *Sangita ratnākara* of S'ārngadēva (13th cent).

ĀDHUNIKA PADDHATI, modern accepted system or practice.

ĀDHUNIKA SANGĪTA, modern music,

ADHYĀTMA RĀMĀYANA KĪRTANALU, the name of the famous work in Telugu by Subrahmaṇya Kavi. The author has presented the story of the Rāmāyaṇa in a hundred kīrtanas. Besides two invocatory songs, he gives a beautiful chūrṇika in the āraṇya kāṇḍam. The author who was a scholar in Telugu and Sanskrit uses high-flown language in many places. The songs are popular in the Telugu Districts and some of them have as many as 12 or 14 charaṇas. Rare rāgas like Karnātāka sāranga, Mangala kais'iki, Jujāvanti, Des'iya devagāndhāri, Lalita panchami, Mānji, Māruva, Gauri, Gummakāmbhoji, Puri and Hindu ghaṇṭā figure in this work. The author lived in the early 19th century.

ADHYĀTMA SANKĪRTANALU, songs in Telugu, composed on philosophical themes by Annamāchārya, one of the Tāllapākam composers of Tirupati. These songs have been published by the Tirupati Dēvasthānam.

AḌI (அடி), (1) a khaṇḍika or section of a hymn or musical composition. In hymnal music, the several sections are sung to the same music. In such cases, the first section is given in notation; the direction is then given that the remaining sections (அடிகள்) are to be sung to the same tune.

(2) dance step.

ĀDI, (1) The name of the chaturasra jāti, triputa tāla in the empirical nomenclature for the 35 sūlādi tālas; | 4 O O the duration of an āvarta of this tāla = eight aksharakālas.

(2) One of the classical 108 tālas, taking a laghu alone | ; its duration is equal to one mātra or four aksharakālas.

(3) The name of the first mela in the scheme of 4624 sampūrṇa melas, propounded by the author of the work, *Mēlādhikāralakshaṇa*. In the author's nomenclature, this mēla, besides shaḍja and panchama, took the notes, prati s'uddha rishabha, prati s'uddha gāndhāra, s'uddha madhyama, prati s'uddha dhaivata and prati s'uddha nishāḍa; shaḍja was its graha, amsa and nyāsa.

ĀDI BHAIRAVI, a janya rāga derived from the 20th melakarta, Naṭhabhairavi.

s g r g m p d ṡ — ṡ d p m p g r s

(The *Sangita kaumudi* assigns this rāga to the 19th mēla, but it makes no difference since the nishāda is absent in this raga).

ĀDI BHARATAM, (literally the first *Bharatam*), a name for the work, *Nāṭya s'āstra* of Bharata (4th cent B. C.), to distinguish it from other works of the same name and

attributed to other authors like Brahma, Jaimini, Arjuna etc.

ĀDI DĒS'YA, a janya rāga derived from the 39th mēlakarta Jhālavarāli :

s r g m p n ṡ — ṡ n d p m g r s

ĀDI DVIPADA, the synopsis of the story of a dance drama given at the commencement of the play in the dvipada metre. Argument.

ĀDI GURU, the first teacher who taught music in a systematic form and wrote for this purpose the graded svara exercises and songs: svarāvali, alankāras, pillāri gitas, ghanarāga gitas, sulādis etc. Refers to Purandara Dāsa (1484—1564).

ĀDI KĀMŌDA, a rāga belonging to the class of bhāshānga sampūrṇas and mentioned by Pārs'vadeva in his *Sangita samaya sāra.*

ĀDI KĀMŌDI, one of the 20 bhāshānga rāgas mentioned by Raghunātha in his *Sangīta sudhā.* This rāga is also mentioned in ihe *Sangīta ratnākara.*

ĀDIMŪRTI AYYAR, the son of Pallavi Gōpālayyar and a Samasthāna Vidvān in Tanjore during the reign of Sivāji (1824–1865); he was an eminent vainika.

ĀDINĀRĀYAṆADĀSA, a descendant of Bhadrāchala Rāmadās. He lived in Māmbalam (near Madras) in the 19th century and composed a number of devotional songs. He celebrated the Rāma Navami Festival with great devotion, like his revered ancestor. He signed his compositions with his own name. Two of his kīrtanas are printed on P. 277 of the *Bhagavat Bhajana Paddhati* of T. P. Kodandarāma Iyer (1913).

ĀDI PANCHAMA, a janya rāga derived from the 48th melakarta, Divyamani :

s r p d n ṡ — ṡ n d n p m g r s

ĀDI PRĀSA, the dvitīyākshara prāsa cr the second letter rhyme seen in the pādas of musical compositions. Contrasted with this is the *antya prāsa* or the ending rhyme of pādas. The second letter rhyme is a feature of the musical compositions in South Indian languages. (Also see under Prāsa).

ĀDI RASA, the first rasa or sentiment to be felt by man. Sringāra (love) is said to be the ādi rasa.

ADIRVU, one of the four defects in yāzh (யாழ்) play which every skilled performer on this instrument was expected to overcome. This is referred to in the *Silappadikāram* (venirkādai). Adirvu is tremulousness caused by plucking the lower-pitched guts of the yāzh. The adirvu was got over by cleverly damping the string (after it had been set in vibration), either with the finger or with the small stick held in the hand for the purpose. It is possible that this small stick held in the hand of the yāzh player and depicted in the early sculptures suggested the mechanism of the damper in the piano.

ĀDIS'UDDHARĀMAKRIYA, a rāga mentioned in the Telugu work, *Rāgatāla chintāmaṇi.*

ĀDI SVARAS, the most ancient svaras known to Indian music. These are the udātta, anudātta and svarita of the Vedic hymns. Panini, the Sanskrit Grammarian, refers to these three notes as the ādi svaras.

ĀDI TĀLA, the name of the Chaturas'ra jāti Triputa tālā; | 4 O O Āvarta = 8 aksharakālas.

ĀDITYA (1) a variety of flute mentioned in the *Sangita ratnākara* and in which the distance between the mouth hole and the first finger-hole was 12 angulas. The mandrasthāyi madhyama was heard, when finger-holes 1—7 of this flute were closed and blown.

(2) the name of the twelfth svarasthāna (kākali nishāda), in the svara nomenclature found in the *Svarārṇavam.*

(The name *Āditya* signifies the number 12, in musical mnemonics).

ĀDITYA, the name of the twelfth chakra in the scheme of 72 melakartas, comprising melas : 67 - 72.

Āditya-bhū, signifies the fourth mela in the XII chakra—70.

Āditya-gō, signifies the third mela in the XII chakra—69.

Āditya-mā, signifies the fifth mela in the XII chakra—71.

Āditya-pā, signifies the first mela in the XII chakra—67.

Āditya-shā, signifies the sixth mela in the XII chakra—72.

Āditya-s'rī, signifies the second mela in the XII chakra—68.

ĀDI VĀGGĒYAKĀRA, refers to Vālmīki the first and the earliest composer. The great epic Rāmāyaṇa was set to music by Vālmīki, the Ādi kavi and taught to Lava and Kusa, who sang the same in the court of Srī Rāma. Since the boys sang together, it is evident that the s'lōkas were set to rhythmic music and sung by them. They were not merely recited as s'lokas.

ĀDI VARĀLI, a janya rāga derived from the 57th mēlakarta : Simhēndramadhyama

s r m p d ṡ — ṡ n d p m r m g s

ĀDI VASU, a janya rāga derived from the 41st mēlakarta, Pāvani :

s r g m p m d n ṡ — ṡ n d m g s

ĀDIVĀYILĀR, the author of *Baratasēnāpatīyam*, a treatise on dancing and acting in Tamil venbā verse. Quotations from this work are found in the commentary on the *Silappadikāram*, by Aḍiyārkkunallār. Nachchinārkkiniyar, the learned commentator of the *Tolkāppiyam* and *Tirumurugārruppaḍai* also quotes from the *Baratasēnāpatīyam*. There is also a later work of the name, *Baratasēnāpatīyam* (பரதசேனாபதீயம்) in Tamil, and published by the Kalākshetra, Adyar, Madras.

ĀDIYAPPAYYA, PACHCHIMIRIYAM. (Born in 1730). He is the celebrated composer of the famous varṇa "Viribōṇi", in Bhairavi rāga, Aṭa tāla. He was an expert vaiṇika. He composed a number of kritis in rakti rāgas and dēs'iya rāgas. He systematised the methods of singing rāga ālāpana, madhyamakāla and pallavi. He was the Āsthāna Vidvān in Tānjore during the reigns of Pratāpasimha Mahārājah (1741—1764) and Tulajā Mahārājah (1765—1787). He was also patronised in Pudukkoṭṭai and Uḍaiyārpālayam. He was a Madhva Brāhmin. He adopted the signature : *S'ri Venkaṭaramaṇa*. He was appropriately honoured with the title "*Tāna varṇa mārga dars'i*" Prominent amongst his disciples were, S'yāma S'āstri, Ghanam Krishṇayyar, Pallavi Gōpālayyar and his brother Sanjīvayyar. The late Vīna Sēshaṇṇā of Mysore belonged to the family of Pachchimiriyam Ādiyappayya.

AḌIYĀRKKUNALLĀR, the celebrated commentator on the *Silappadikāram*. His notes and ccmments throw a lot of light on the musical portions of this Tamil epic poem. He was well versed in the lakshaṇa granthas relating to music in Sanskrit and Tamil, including the *Sangīta ratnākara* (13th century). Since he quotes from the other wellknown commentator Arumpadavuraiyās'iriyar, it is evident that he belongs to a period posterior to that of Arumpadavuraiyās'iriyar.

ĀḌIYĀZH (ஆதியாழ்), the ancient harp of South India. It is said to have had a thousand strings.

AḌUGU (Tel.), dance step.

AEROPHONES, wind instruments.

ĀGALAM, a rāga mentioned in the Tamil Ms. *Barata Nāṭṭiya S'āstiram* of the 17th century.

AGAṆḌI (Tam), a musical instrument.

AGAPPAIKKINNARI (Tam), a primtive bowed instrument with a single string. Some

specimens had two strings. A piece of skin strained over a hemispherical cocoanut-shell served as a resonator. The finger-board consisted of a bamboo stem fixed on to the resonator. There were no frets. The strings were stopped and played as in the violin. The bridge over which the strings passed was placed on the centre of the skin. The length of the instrument was about 18 inches. On account of the short length of the string, the pitch of the notes given by this instrument was very high and the notes somewhat of a piercing character. Stringed instruments with a longer finger-board and whose compass approximated to that of the trained human voice, naturally replaced this primitive stringed instrument, in later times. This instrument is the same as the *Rāvana hastam* and *Rāvaṇāstram*.

AGATTIYA BARATAM, a tamil work on music and dance, attributed to Sage Agastya.

ĀGHĀṬA, a percussion instrument used as an accompaniment to dance; cymbals.

ĀGHĀṬI, cymbals used to accompany dancing; referred to in the *Rig veda* and the *Atharva veda*.

AGNI, the name of the third chakra in the scheme of 72 mēlakartas, comprising melas: 13—18.

Agni-bhū, signifies the fourth mela in the III chakra—16

Agni-gō, signifies the third mela in the III chakra—15.

Agni-mā, signifies the fifth mela in the III chakra—17.

Agni-pā, signifies the first mela in the III chakra—13.

Agni-shā, signifies the sixth mela in the III chakra—18.

Agni-s'rī, signifies the second mela in the III chakra—14.

(The word *agni* and its synonyms *anala* etc. signify the number 3 in musical mnemonics. There are the three sacred fires: *Agnitrayam-Dakshiṇa*, *Āhavanīya* and *Gārhapatya*).

AGNIKŌPAM, a janya rāga derived from the 20th mēlakarta: Naṭha bhairavi:

s g m p n ṡ — ṡ n p m g r s.

AGREMENS (Fr), gamakas or graces.

ĀHAMSAM, a rāgānga rāga referred to in earlier works and mentioned by C. R. Srīnivāsa Ayyangār in his "Notes on the *Rāmāyana* (Bālakāṇḍa)" P. 252.

ĀHARI, same as the raga Āhiri; mentioned in the *Sangīta makaranda, Sangita samaya sāra* and *Rāga tāla chintāmani.*

ĀHĀRYA, one of the four kinds of abhinaya and relates to the costumes and jewels appropriate to the character; (also see under Abhinaya).

ĀHATA (1) music made by the conscious effort of man; as opposed to the music of Nature (audible to yōgis), and termed anāhata. The āhata music is the subject of study and is classified under gīta, vādya and nritya.

(2) a variety of gamaka; consists in sounding a note on the vīṇā and producing afterwards another note without a separate stroke. This gamaka is common to vocal music and instrumental music and figures in the traditional lists of panchadas'a gamakas and das'avidha gamakas. Opposite of this gamaka, is the pratyāhata.

ĀHATI, a kind of technique used in plucking the strings of the vīṇā. This term is described by Sōmanātha in his *Rāga vibōdha.*

ĀHIRI, a janya rāga derived from the 14th mēlakarta, Vakulābharaṇam:

s r s g m p d n ṡ — ṡ n D p M g r s

A sankīrṇa raga, wherein a number of subtle

s'rutis of the Indian gamut figure. A scholarly raga; *ma* and *ni* are jīva svaras. A rāga capable of expressing pathos. An ancient rāga and is mentioned in the works: *S. S. S.* and *S'. M.* There is the tradition that if this rāga is sung in the morning, the singer will be deprived of his food for the day.

ĀHIRI NĀṬA, a janya rāga derived from the 29th mela, Dhīra s'ankarābharaṇa :

s m g m p d n ṡ — ṡ n p d n p g m g s.

ĀHIRI TŌḌI, a janya rāga derived from the 8th mela Hanumatōḍi and mentioned in C. B. N's *Key to Hindu Music.*

AHŌBALA, the author of the work, *Sangīta pārijāta* (C. 1650). He was the son of Sri Krishṇa. He is the first musicologist to describe the values of notes in terms of the speaking lengths of the wire on the viṇā. The *Sangīta pārijāta* is a small work in sanskrit and is one of the important works relating to Hindusthāni music; (also see under *Sangīta pārijāta*).

ĀHŌRI, a janya rāga derived from the 20th mela Naṭhabhairavi :

s r g m p d ṡ — ṡ n d p m g r s

(mentioned in the lamil book, *Gāna vidyā prakās'ini*).

AIRĀVATI (1) a janya rāga derived from the 64th mēlakarta, Vāchaspati:—

s r g m p d ṡ — ṡ d p m g r s.

The *S. S. P. S.* mentions a rāga of the same name and derived from the 45th mela, Subhapantuvarāli and with the following ārōhaṇa and avarōhaṇa :—

s r g m p n ṡ — ṡ n p m g r s.

(2) the name of a mūrchhanā and mentioned in the *Svarārṇavam.*

AJANI, a bhāshānga rāga mentioned in the supplement to the *Chaturdaṇḍi prakās'ikā* as a derivative of the Vēgavāhini mela (see P 3. of the Madras Music Academy Edition.)

AJAPĀ NAṬANAM, a variety of dance associated with the Deity, Tyāgarāja of the shrine at Tiruvārūr in Tanjore District, South India.

AKALANKA, a title associated with Govindāchārya, the author of *Sangraha Chūḍāmaṇi*, a work in sanskrit on the science of music (18th cent.)

AKĀRA SĀDHAKAM, literally, the training of the voice by vocalising the vowel *ā*. Akāra sādhakam consists in practising standard svara exercises with the vowels *ā, ī, ū, ē* and *ō* and *m*. These exercises help in acquiring a sweet, round, beautiful and pleasant tone. They give an intensity and strength to it. They help in producing the gamakas without effort. They also help in producing phrases in quick tempo with clearness.

AKHILARĀGA MĒLA VĪṆĀ, the modern South Indian viṇā wherein all the frets are fixed on the finger board. In this type of viṇā, all the rāgas can be played without resorting to the change of position of one or more frets; same as the sarva rāga mēla viṇā. Opposite of this is the Ekarāga mēla viṇā, wherein the frets are movable.

AKKIL SWĀMI, a minor composer of sanskrit kīrtanas. He lived in the 19th century, near Chidambaram.

ĀKŌṬPARAI (Tam), the drum used in a war waged for seizing the cattle of an enemy.

AKSHARA, (1) literally a letter; used in the sense of aksharakāla or unit time in music.

(2) the name of a rare tāla figuring in the *108 Rāga tāla mālikā* of Rāmaswāmy Dīkshitar.

AKSHARAKĀLA, unit-time in music. The value of an aksharakāla is relative and not absolute.

ĀKSHĒPA, a variety of sanchāri alankāra and wherein the pattern of development is as

follows; *s r G r g M g m P m p D p d N* etc.

ĀKSHĪPTA, a variety of ārōhi alankāra and signifying the svara group pattern *s s g g r r m m g g p p m m d d* etc.

ĀKSHĪPTĪKA, (1) the introductory part or section of a rāga ālāpana. The melodic beauties of the rāga are herein presented in an outline form without going into details. Also called *āyittam*.

(2) an ancient musical form, mentioned in the *Sangīta ratnākara*.

ĀKU (Tel), the leaf (ఆకు) of a marshy plant used as the mouthpiece in the wind instrument nāgasvaram; the leaf passes through a process of seasoning before use.

ALABU SĀRANGI, a stringed instrument played with a bow and used in North India (Dr. Meerwarth's book on the Musical instruments in the Calcutta Museum refers to this instrument on P. 24).

ALAGU (Tam), sruti; the octave in Indian music consists of 22 alagus.

ALAKĀVALI, a faulty name for the rāga, alakavarāli *(Sangīta kaumudi)*.

ALAKAVARĀLI, a janya rāga derived from the 28th mēla Harikāmbhōji.

s r m p d ṡ — ṡ n d p m g r g s (S. K.)

ALANGHANA, one of the two modes through which that aspect of the lakshaṇa of a rāga known as *bahutva* (profusion) is established. Alanghana means a note being not slightly touched or lightly passed over. The other aspect of bahutva is abhyāsa; (see under Abhyāsa).

ALANKĀRA, (1) svara exercises illustrating the seven principal tālas and their varieties. These solfeggios set to time, belong to the sphere of abhyāsa gāna.

(2) Beauty, ornament, embellishment or grace.

(3) Svara-group pattern in ancient music. Alankāras which were the artistic grouping of svaras according to the sthāyi, ārōhi, avarōhi and sanchāri varṇas played the part of gamakas in ancient music.

ALANKĀRAPRIYA, a janya rāga derived from the 10th mela, Nāṭakapriya

s r g m d n ṡ — ṡ n d m g r s.

ALANKĀRIṆI, the name of the fourth or the ultimate s'ruti of the note madhyama, in Bhāvabhaṭṭa's nomenclature for the 22 s'rutis; (see the *Anūpa sangīta vilāsa*).

ALANKṚTA, one of the ten excellences in the rendering of music and referred to in the *Nāradā sikshā*. It is the rendering of a passage belonging to one octave in another octave.

ĀLĀP, same as ālāpana,

ĀLĀPA, (1) same as ālāpana or exposition of a rāga.

(2) the name of the *ma* mūrchhanā of the gāndhāra grāma.

ALAPADMA, a variety of asamyuta hasta used in dance; (see under Hastas).

ĀLĀPANA, the exposition of a rāga. This is the most important branch of manodharma sangīta or creative music and consists in the portrayal or the delineation of a rāga, extempore, revealing all its melodic beauties. It is unmeasured music. The syllables used by a singer in the exposition of a rāga generally are *ta da ri nam tom* or the name of a Deity. Rāga ālāpana is the most distinctive feature of Indian music. It has the three sections :—

1. *Ākshīptika* or the Introduction.

2. *Rāga vardhani* or the body of the ālāpana; and

3. *sthāyi* and *makarini*, marking the conclusion.

ĀLĀPI, a janya rāga derived from the 37th mēla, Sālagam

s r g m p d n ṡ — ṡ n d p m g r s

This is mentioned in the *S. P. S.* and in effect is the same as the raga, Sālagam.

ĀLĀPIKAVAMS'A, a kind of flute, mentioned in the *Rigveda*.

ĀLĀPINI, (1) the fourth or the ultimate s'ruti of the note, panchama, in Bharata's nomenclature for the 22 s'rutis.

(2) a stringed instrument wherein the daṇḍi or the finger-board was made of bamboo.

ĀLAPTI, same as ālāpana. It is of two kinds: (1) Ālapti and (2) Rūpaka Ālapti. Ālapti is the ordinary ālāpana, done without the aid of a theme and Rūpaka ālapti is ālāpana done with the aid of a theme. Rūpaka ālapti is an ālīpana woven around a stock theme, as for example the exposition of a rāga with and around the theme of a pallavi.

ALĀRIPPU, a type of dance figuring as the first item in a concert of Bharata-nātya. It is an item of pure dance and the rhythmical element predominates therein. It is performed to jatis recited by the dancer or the conductor. The rhythm of the music may be chaturasra, tisra or mis'ra. *i e* in four, three or seven time. All the important poses, gestures and movements are rapidly gone through in this item. This invocational item is sometimes referred to as *aḍavu* in dancer's parlance.

ALARU, a janya rāga derived from the 37th mēla, Sālagam :—

s g m d n ṡ — ṡ n d m g s

ALAVA, a janya raga derived from the 42nd mela, Raghupriya :—

s g m d n ṡ — ṡ n d m g s.

ĀLGŌSA, a kind of beak-flute played in North India.

ĀLIKRAMA PRABANDHA, one of the three heads under which prabandhas were classified by S'ārngadeva and other lakshaṇa-kāras; the other two heads being *sūḍa prabandha* and *viprakīrṇa prabandha*. The sāhityas of the ālikrama prabandhas were in Prakrit and in South Indian languages; some were also in local dialects of the North.

ALIVARDHANI, a janya raga derived from the 17th mela, Sūryakāntam.

s r g m n ṡ — ṡ n d p m g r s (S. K.)

ALIYA BILĀVAL, a North Indian rāga belonging to the S'ankarābharaṇa mela.

ALLIYAM, one of the eleven sacred dances. This was performed by Vishṇu after disposing of Kāma.

ALLŪRI VENKAṬĀDRI SWĀMI, a composer of devotional songs in Telugu; (also see under Venkaṭādri Swāmi, Allūri.)

ALPATVA, one of the trayōdas'a lakshaṇas for rāgas; the term signified the note that was used sparingly in a rāga. Ex dhaivata in Srīrāga;

Alpatva, which is the opposite of bahutva, admitted of the varieties; *langhana* and *anabhyāsa*. The former denoted a note that was just skipped over or lightly touched and the latter the note that was not repeated.

ĀMĀM PŪSĀRI (ஆமாம் பூசாரி), the assistant priest in village temples, who always says " Yes " (ஆமாம்) to the pronouncements of the Chief Priest during worship in temples or during the recitals of episodes from the *Mahābhārata* for the entertainment of the folk.

ĀMANTIRIKAI, a drum mentioned in the *S'ilappadikāram*.

ĀMA PANCHAMAM, a janya rāga derived from the 48th mēlakarta: Divyamaṇi

and mentioned in the Tamil book: *Barata sangīta svayam bōdhini*

s r g m p d n s — s n d m g s

AMARA SINDHU, a rāga figuring in the compositions of the Tāllapākam composers (vide *S'ringāra sankīrtanalu,* P. 287 Vol. III of Annamāchārya - Tirupati edition).

AMARĀVALI, a janya rāga derived from the 28th mēlakarta, Harikāmbhōji :

s r g m d s — s n d p m g r s

AMARSINGH MAHĀRĀJAH (1788–1799), one of the Mahārājahs of Tanjore and a great patron of music. Some of the brilliant musicians and composers of South India of the time, adorned his court.

AMBĀHĒRI, one of the bhāshās of Ṭakka rāga and mentioned in the *S. R.*

AMBĀHĒRIKĀ, one of the 21 Ṭakka bhāshās, mentioned in the *Sangīta sudhā.*

AMBĀMANŌHARI, a janya rāga derived from the 23rd. mēlakarta, Gaurīmanōhari :

s r g m d n s — s n d m g r s

ĀMBAR KUZHAL (ஆம்பர் குழல்), a musical pipe with a head-piece of bell-metal anb shaped like a water-lily.

AMBĀYIRAM, one of the reputed violinists of the early 19th century. Paiḍāla Gurumūrti S'āstri, impressed by his extraordinary proficiency in violin-play, conferred on him the title, S'ingakkuṭṭi (சிங்கக்குட்டி), literally, a young lion. Ambāyiram's five sons were also musicians and the eldest of them Appukkuṭṭi, was a good violinist.

AMBHAṆA, the name for the sounding - board of the viṇā or the lute of the vedic period ; a resonator.

AMBHŌGINI, a janya rāga derived from the 28th mēlakarta , Harikāmbhōji and mentioned in C. B. N's *Key to Hindu music.*

s r g m d s — s d m g r s

AMBHŌRUHAM, a janya rāga derived from the 44th mēlakarta, Bhavapriya :

s r g p d n s — s n p d m g r s

AMBUJANĀBHA, one of the paryāya mudras used by Svāti Tirunāl in his compositions. This name is a synonym of Padmanābha (Also see under Svāti Tirunāl)

AMĪR, a title given to a musician in Persia; thus Amīr Khusru, the noted singer.

AMĪR KALYĀṆI, same as Hamīr kalyāṇi (see under Hamīr kalyāṇi).

AMIR KHUSRU, the great Persian poet and musician. He flourished in the court of Allauddin Khilji (1296-1315) in Delhi. He was the originator of the *qavāli* style of singing. By a combination of Persain modes with Indian rāgas, he produced a number of mixed rāgas. Rāgas like Sarparda, Sazagiri and Zilaph are ascribed to him. There is the famous story about his meeting Gōpāl Nāik, the brilliant singer of South India, in a musical contest.

AMIRTALINGAM PILLAY, one of the disciples of Tyāgarāja.

AMMĀNAI, a game with small balls played by girls and women to the accompaniment of vocal music. During the game, some of the balls are thrown in the air and as they fall, the balls in the hand are thrown up and this process repeated rhythmically.

AMMĀNAIPPĀṬṬU, the song sung during the game of ammānai.

AMMĀNAI VARI, same as ammānaippāṭṭu. An example is seen in canto (Vāzhttukkādai) of the Tamil epic, *S'ilappadikāram.*

AMMA PANCHAMAM, same as Āmra Panchamam (see below); This rāga is mentioned in Pallavi Seshayyar's MSS.

ĀMRADĒS'I, a janya rāga derived from the 62nd mēlakarta, Rishabhapriya :

s g m p d n d s — s n d p m g r g s

ĀMRA PANCHAMAM, a janya rāga derived from the 48th mēlakarta, Divyamaṇi :

s r g m d n s — s n d m g s

This raga is mentioned in the *Sangīta samaya sāra*. The *Sangīta ratnākara* mentions this rāga amongst the ten prasiddha (wellknown) dēs'i rāgas of his time.

AMRITA, a primitive stringed instrument played with a bow.

AMRITA DHANYĀSI, a janya rāga derived from the 8th mēlakarta : Hanumatōḍi :

s r g m p n s — s n p m g r s.

AMRITA LAHARI, a janya rāga derived from the 29th mēlakarta, Dhīra s'ankarābhara a :

s g r m p n s — s n d p m g r s

(S. K.)

AMRITA PANCHAMAM, a janya rāga derived from the 48th mēlakarta , Divyamaṇi :

s r g m d n s — s n d m g s r s.

AMRITA RANJANI, a janya rāga derived from the 19th mēlakarta, Jhankāradhvani:

s r g m d n s — s d n d p m g r s

(Mentioned in C. B. N's *Key to Hindu music*)

AMRITA SVARŪPIṆI, a janya rāga derived from the 72nd mēlakarta, Rasikapriya :

s r g m p d s — s d p m g r s .

AMRITA TARANGIṆI, a janya rāga derived from the 19th mēlakarta, Jhankāra-dhvani:

s r g m d n s — s d n d p m g r s

Same as Amrita ranjani.

AMRITA VĀHINI, a janya rāga derived from the 20th mēlakarta : Naṭhabhairavi :

s r m p d n s — s n d m g r s

This is a shāḍava rāga : *ma* and *ni* are jīva svaras ; can be sung at all times, Tyāgarāja's "*Sri Rāma pādamā*" is a wellknown kriti in this rāga.

AMRITAVARSHAṆI, same as Amrita-varshiṇi (see below)

AMRITA VARSHIṆI : There are two rāgas with this name:—

(1) a janya rāga of the 66th mēlakarta, Chitrāmbari :

s g m p n s — s n p m g s

This is an upānga rāga : can be sung at all times. Muttuswāmi Dīkshitar's "*Ānandāmritākarshiṇi*" is a famous kriti in this rāga. It is with this song, that the great composer once caused rains to fall in a barren tract, on his way to and near Eṭṭiya-puram, Tīrunelveli District.

(2) a janya rāga derived from the 39th mēlakarta, Jhālavarāli.

s r g m p d n p s — s n p d m g r s

AMRITA VASANTAM, a janya rāga derived from the 57th melakarta, Simhendra madhyama:

s r g p d n s — s n d m g s

AMS'A, the note which brings out in bold relief and reveals the melodic entity of the rāga ; also called jīva svara and rāga chhāyā svara. The ams'a svara is the soul of the rāga. A rāga may have one or more jīva svaras. The ams'a svara figures amongst the trayōdas'a lakshaṇas or the 13 characteristics of rāgas mentioned in early works.

AMŪRCHHANĀKĀRAKA MĒLA, a mēla which will not give rise to another regular mēla by the process of modal shift of tonic. In such mēlas, none of the notes *r, g, m, p, d, n* taken as the tonic note will result in a regular

mēla. In the scheme of 72 mēlas, 56 are mūrchhanākāraka mēlas and 16, amūrchhanākāraka mēlas.

ANABHYĀSA, one of the two modes in which that aspect of the lakshaṇa of a rāga known as alpatva (rarity) is established. In a rāga the alpatva svara is scarcely sung. Anabhyāsa is avoidance of repetition. The other aspect of alpatva is langhana i. e. a note being lightly touched or lightly passed over.

ANĀGATA GRAHA, refers to a case wherein the music of a composition or a section of a composition starts sometime after the initial beat. This period of pause between the beat i. e, the commencement of the tāla and the commencement of the music may be ¼, ½, ¾, 1, 1¼ or 1½ aksharakālas. Opposite of this is the atīta graha wherein the music precedes the beat.

ANĀHATA NĀDA, music of nature; music produced without the conscious effort of man. Music emanating from the mūlādhāra part and audible to yōgis is anāhata nāda; opposite of āhata nāda.

AṆAISU (அணைசு), metallic head-piece of a wind instrument.

ĀNAKA, a large drum sounded on auspicious occasions in ancient times.

ĀNAKA DUNDUBHI, a war drum (போர்ப்பறை)

ANAKSHARA ĀLAPTI, an ālāpana performed by a singer without resorting to any words or syllables conveying a meaning. Opposite of sākshara ālapti: wherein syllables used in playing the muraja (drum) like *tom* and *nam* and words like S'ankara are used. A s'lōka ālapti is also a kind of sākshara ālapti. Anakshara ālapti is a case wherein vowels are substantially used during ālāpana (Pārs'vadeva). As far as instrumental music is concerned, the question of an anakshara ālapti or sākshara ālapti does not arise, since only the pure music will be heard in such cases.

ANALA, lit. fire; denotes the number *three*, in musical mnemonics. In the *Svarārṇavam*, this word is used to signfiy the third note, chatus's'ruti rishabha in the gamut of 12 notes. In the mnemonic nomenclature for the 35 tālas, the word *anala*, refers to the trisra jāti ēka tāla.

ĀNANDABHAIRAVA, a North Indian rāga belonging to the Bhairava group.

ĀNANDABHAIRAVI, a janya rāga derived from the 20th mēlakarta, Naṭhabhairavi:

s g r g m p d p ṡ — ṡ n d p m g r s

A bhāshānga rāga; the foreign note tīvra dhaivata occurs in the phrases.

s n d n ṡ, ṡ n d p and *p d n d n p*

The pitch of this foreign note is intermediate between the pitch of the suddha dhaivata and the chatus's'ruti dhaivata; sādhārana ga, suddha ma and kaisiki ni are the jīva svaras. The notes antara gāndhāra and kākali nishāda also occur in some compositions in this rāga; can be sung at all times. An ancient rāga. Lullabies, marriage songs and folk melodies are met with in this rāga.

ĀNANDABHOGI, a janya rāga derived from the 42nd mēla, Raghupriya.

s r g m p n d n — d p m g r s ṇ

ĀNANDA COOMĀRASWĀMY, the wellknown art critic and the author of many articles and essays on music, dance and art. He did much to popularise and establish the greatness of Indian art in the west, particularly America.

ĀNANDA GAJAPATI, (19th century) The Mahārājah of Vizianagaram who helped the Singarāchārlu Brothers to tour South India and gather materials for their wellknown graded books on South Indian music. The Mahārājah was a scholar and was always seen in the company of learned men and

sangīta vidvans. He has composed some musical compositions.

ĀNANDAI, a janya rāga of ancient Tamil music belonging to the Kurinji yāzh group.

ĀNANDAKKALIPPU, the name given to a familiar Tamil folk tune in Nādanāmakriya rāga and chāpu tāla. Figures in operas.

ĀNANDA LAHARI, a janya rāga derived from the 29th mēlakarta, Dhīra s'ankarābharaṇa:

s r g m p d n p ṡ — ṡ n p m g r s

ĀNANDALAHARĪ, an ancient chordophonic instrument of the bowstring class.

ANANDA LĪLĀ, a janya rāga derived from the 33rd mēlakarta, Gāngēyabhūsha.i:

s r g m p n s — ṡ n d p m g r s

ANANDAM, same as the rāga Ananta (see below).

ĀNANDAMUKHI, a janya rāga derived from the 29th mēlakarta, Dhīra s'ankarābharaṇa.

s m g m p d n p ṡ — ṡ n d p m g r s

ĀNANDA NAṬANĪ, a janya rāga derived from the 2nd mēlakarta, Ratnāngi:

s r g m p n ṡ — ṡ n p m g r s

ĀNANDA VĀRIDHI, a janya rāga derived from the 22nd mēlakarta, Kharaharapriya:

s r m p n d ṗ ṡ — ṡ n d p m g r s

ĀNANDINI JĀTI PRABANDHA, a prabandha which took five of the six angas (see under Prabandha)

ANANGA, one of the classical 108 tālas consisting of a laghu, plutam, laghu, laghu, guru; 1 8 1 1 8; an avarta = 8 mātras.

ANANGĀDHARI, a janya rāga derived from the 39th mēlakarta, Jhāla varāli:

s r g r m p n d n ṡ — ṡ n p d m g m r s

ANANTA, a janya rāga derived from the 17th mēlakarta, Sūryakāntam:

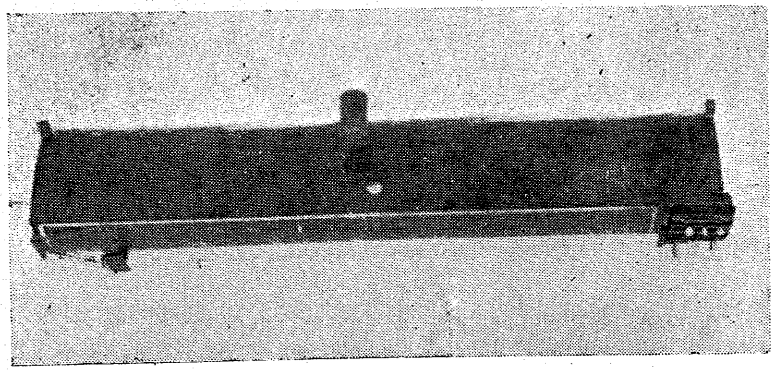
s r m p d n ṡ — ṡ p m g r s

ANANTA BHĀRATI, (1845–1905), the illustrious author of the *Bhāgavata das'amaskanda Kīrtanas*. He was a Srivaishṇava Brahmin and belonged to Umaiyālpuram, near Nāchchiyārkōil, S. I. R. His parents were Srinivasa Ayyangār and Lakshmi Ammāl. He belonged to the Visvāmitra gōtra and Jaimini sūtra. He was a sāma vedi. He began the work: *Bhāgavata das'amaskanda Kīrtanas* in 1883 (Subhānu) and completed it in 1889 (Virōdhi). Deriving inspiration from Aruṇāchala Kavirāyar's *Rāma Nāṭakam*, he wrote in the same style, the Uttarakāṇḍa of the Rāmāyaṇa in kīrtana form. It should be remembered that Kavirāyar stopped with the coronation of S'rī Rāma and did not attempt the Uttara kāṇḍa. Ananta Bhārati is also the author of *Dēs'ika Prabhāva Prakās'ika Kīrtanas*. He lived for 60 years and passed away in 1905 (Vis'vāvasu).

ANANTA PADMANĀBHA GŌSWĀMI, the earliest performer of Kālakshepam in Tanjore. He was in the services of Serfōjee and Sivāji. He went to Svāti Tirunāl's Court in 1837. He had the title, *Kokilakaṇṭha* (cuckoo-voiced). (Also see under Mēruswāmi).

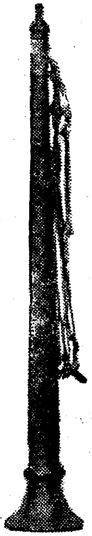
ANANTARĀMA BHĀGAVATAR (1867-1919), one of the illustrious musicians of the early 20th century. He was born in the Chitra star of the Aippasi month of the Prabhava year, corresponding to Sunday, 27th October 1867, in Tondikulam, a village in Pālghāt Taluq. He was the second son of Krishṇa S'āstri, a paurāṇika. Early in his life he showed talents for music. He studied under Mahādēva Bhāgavatar of Nūrani for seven years. He stayed in Tiruvayār for 2 years and while there, continued to listen to the music

§ Right pose



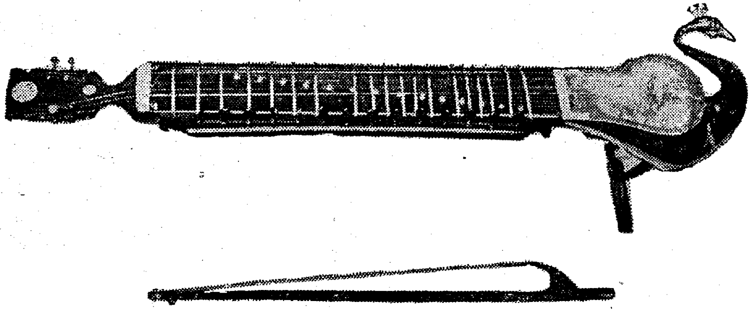
Bālakōkil (p. 36)

Block turned—see other side §

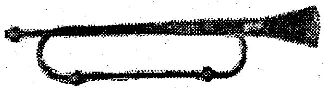


Bāri (p. 39)

Jagannātha Bhutgōsvāmy, playing on the Bālasarasvati



Bālasarasvati (p. 36)



Bhūṛi (p. 62)

Beak Flute (p. 40)

of Mahā Vaidyanātha Ayyar. After marriage he started life as a professional singer. He stayed in Madras for 12 years and during this period cultivated the acquaintance of the renowned Harikathā performer, Paṇḍit Lakshmaṇāchāriyār and became proficient in the art of performing Kālakshepams. He was invited to give concerts in many places. He was appointed samasthāna vidvān in Mysore during the reign of H. H. Krish a Rāja Wāḍiyār. He spent his last days in Kalpāti, in Palghat.

He was endowed with an impressive and melodious voice. There was stamina in his voice. The voice maintained its easy, responsive quality right through his concerts.

In his performances, one heard all the subtleties and excellences of vocal music. It was a delight to listen to his rendering of *mudritam* and other graces characteristic of vocal music.

He was a tall person. He had a commanding personality and a fair complexion. He was held in great esteem by the vidvāns of his time.

ĀNĀYA NĀYANĀR, one of the 63 canonised Saivite Saints of South India. He was a great performer on the flute. It is said that when he played the flute, the animate and inanimate objects stood motionless and listened to the music with rapt attention.

ĀNAYYA, one of the minor composers of South India. He was a Tamil Brāhmin and belonged to the Brahacharaṇam sect. He was a native of Vaiyaichēri in Tanjore District, the same village that gave birth to Mahā Vaidyanātha Ayyar. Ānayya's father was Venkaṭasubbayyar. Anayyā was a scholar in Sanskrit, Tamil and Telugu. He composed kritis in Tamil and Telugu with the signature "Umādāsa" He was a samasthāna vidvān in the time of Serfojee of Tanjore. His brother Aiya Ayyar was also a musician. One of Ānayyā's disciples was Mahā Vaidyanātha Ayyar. Of Ānayya's wellknown and frequently performed compositions may be mentioned.—

1. *Intaparākā* (Nādanāmakriya)
2. *Bhajana sāyave o manasā* (Kēdāram)
3. *Mahima teliya taramā* (Sankarābharaṇa)
4. *Parākēla bālā* (Rītigaula)
5. *Ennattukkudāvi 'ikkāyam* (Suddha sāveri)
6. *Kāṇakkaṇṇāyiram* (Nīlāmbari)
7. *Eliyēnai* (Yadukulakāmbhōji)
8. *Pōdum pōdumayyā* (Punnāgavarāli)

ANDĀLI (அந்தாளி); one of the 32 derivatives of the Kurinjiyāzh, a primary mode of ancient Tamil music.

ANDĀLIKKURINJI (Tam), one of the paṇs figuring in the music of the *Tēvāram* This corresponds to the modern Sāma rāga.

ANDĀLIPĀḌAI (Tam), one of the 20 derivatives of the ancient Tamil primary mode, Pālaiyāzh.

ĀNDHĀLI, a janya rāga derived from the 28th mēla, Harikāmbhōji:

s r m p n ṡ — ṡ n p m r g m r s

(*Note.* This is the Gaula scale pattern, but derived from the 28th mela).

The shāḍava ārōhaṇa and avarōha a,

s r g m p n ṡ — ṡ n p m g r s

given for this rāga in the *Sangita sampradāya pradarsini* is not supported by lakshya. An upānga raga; can be sung at all times. Tyagaraja's *Abhimānamulēdēmi* and Dīkshitar's *Brihannāyaki* are wellknown pieces in this rāga. Āndhāḷi is an old rāga and is mentioned in the *Sangīta samaya sāra.*

ĀNDHĀLI BHĀSHĀ, a rāga mentioned in the *Sangīta ratnākara.*

ĀNDHRA DĒS'IKA, a janya rāga derived from the 15th mela, Māyāmālavagaula :

s r g m p d n ṡ — ṡ n p d p m g r s

ĀNDHRI, one of the eleven vikrta jātis mentioned in the *Sangita ratnākara.*

ANDI (அந்தி), one of the 20 derivatives of the ancient Tamil primary mode, Pālaiyāzh.

ANDIRUPĀṆI (Tam.) அந்திருபாணி, song of the நெய்தல் or maritime region — usually a love song.

ĀNDŌLA, one of the sūryāmsa rāgas mentioned in the *Sangīta makaranda* of Nārada.

ĀNDŌLA, one of the 10 gamakas; same as the gamaka, Āndōlita (see below).

ĀNDŌLI, one of the chandrāmsa rāgas mentioned in the *Sangita makaranda* of Nārada; also mentioned in the Tamil work, *Barata sāstiram* by Arabatta Nāvalar.

ĀNDŌLIKĀ, a janya rāga derived from the 22nd mela, Kharaharapriya :

s r m p n ṡ — ṡ n d m r s

Rāga sudhārasa, of Tyāgarāja is a well-known kriti in this rāga. This rāga can be sung at all times. This rāga is also known by the name Mayūradhvani.

○ ĀNDŌLITA, one of the 15 or panchadas'a gamakas and consists of a free swinging of the note. The grace, āndōlita is produced by holding on a note for sometime and then pulling the string or gliding on it, so as to reveal a higher note.

ANGA, literally, limb or section; the constituent part or section of a musical composition. The musical form kriti, consists of the angas: pallavi, anupallavi and charaṇa.

ANGA, tetrachord. The pūrvānga *s r g m* is the lower tetrachord and uttarānga *p d n ṡ* is the upper tetrachord.

ANGA, one of the ten elements of musical time; there are the six angas, anudrutam, drutam, laghu, guru, plutam and kākapādam.

ANGAHĀRA, gesticulation; a dance.

ANGAHĀRI, (1) gesticulation (2) stage; dancing hall.

ANGALATĀ, a janya rāga derived from the 28th mela, Harikāmbhōji :

s g r g m p n d n ṡ — ṡ d m g r m g s
(*S'angita kaumudi* Page 286).

ANGATĀLAM, a tāla referred to in the Tamil work, *Barata nāṭṭiya sāstiram* (17th cent).

ANGHRI, a rāga mentioned in the *Brhaddes'i* of Matanga.

ĀNGIKA, literally, pertaining to the angas; same as āngika abhinaya.

ĀNGIKA ABHINAYA, one of the four varieties of abhinaya and comprises the artistic gestures and movements of the body and the limbs.

ANGULISTHĀN, the finger-board of a musical instrument.

ANGURU, a janya rāga derived from the 7th mela, Sēnāvati :

s g m d n ṡ — ṡ n d m g s

ANGUSATTŌṆI, the reputed printers' devil for the rāga, Hamsadhvani. This faulty name for the rāga occurred in the first edition of *Nandanār charitram.*

○ AṆI (அணி), any technical beauty adorning a musical composition. Sangati, svarākshara, chiṭṭa svara and svara sāhitya are a few of the different varieties of this beauty. These are introduced for decorative effect in kritis.

Aṇis are of three kinds :

(1) Those pertaining to the dhātu, like sangati

(2) those pertaining to sāhitya, like the antya prāsa and anuprāsa and

(3) those pertaining to dhātu and mātu taken together, like the svarākshara, gōpuchcha yati and srōtōvaha yati.

ĀṆI (ஆணி), the nut and screw used for fixing the gourd or calabash to the daṇḍi or the stem of the vīṇā.

ANIBADDHA, music or gāna heard is either of the nibaddha or the anibaddha type. In the former, the dhātu is characterised by the presence of angas (ex. musical compositions) while in the latter there were no such angas (ex. ālāpana and svara sanchāras). While the anibaddha gāna was not in conformity to a specified tāla, the nibaddha gāna, the opposite of this, was in conformity to a specified tāla or time-measure.

ANĪKINI, a janya rāga derived from the 7th mēlakarta, Sēnāvati :

s r g m d n ṡ — ṡ n d m g r s

ANILAMADHYA, a janya rāga derived from the 53rd mēlakarta, Gamanas'rama :

s r m p d ṡ — ṡ n d p m g r s

ANILĀVALI, a janya rāga derived from the 22nd mēlakarta, Kharaharapriya :

s r g m p n d n ṡ — ṡ n p m r s (S. K.)

ANIRYUKTA, prabandhas or musical compositions were classified in medieval times under the headings : Niryukta (Niyama) and Aniryukta (Aniyama). The former were bound by rāga, tāla and metre, while the latter were not so bound.

ANJANĀVATI, a janya rāga derived from the 43rd melakarta, Gavāmbōdhi :

s r g m p d ṡ — ṡ d p m g r s

ĀNJANĒYA, the great bhakta figuring in the story of the *Rāmāyana*. He was also a great musician. Tyāgarāja in his kriti "*Gītārthamu*" refers to this aspect of Ānjaneya. Samartha Rāmdās Swāmy in his song "*Māruti sakhyā*" refers to Ānjaneya as "*Sangita gāyana sīmārē*".

ĀNJANEYA, one of the ancient authorities on music and either referred to, or quoted by lakshaṇakāras like Nārada, S'ārnga deva, S'āradātanaya, Kallinātha, Dāmōdara and Ahōbala. A work *Hanumat bharatam* ascribed to him exists. Tyāgarāja refers to Ānjanēya as a musical authority in his kriti "*Vidulaku mrokkeda*". There is also the work *Hanumat kaṭakam* ascribed to Hanumān or Ānjanēya.

ANJI, in Telugu means step; this term refers to the dance steps figuring in the performances of Kuravanji nāṭakas.

ANKA, a mnemonic signifying number nine; used in the *Svarārṇavam* to signify the ninth svarasthāna, s'uddha dhaivata (A flat)

ANKAṆṆAN, an illustrious performer on the mridangam. He belonged to Tanjore and lived in this century.

ANKĪ, a small oblong drum.

ANKIN, a kind of drum.

ANKLE BELLS, the little pieces of tinkling bells worn on the feet by dancers, Harikathā performers and Bhāgavatars ;Gejjai.

ANKYA, a kind of drum.

AṆṆĀCHCHI AYYAR, one of the sangīta vidvāns that adorned Tanjore samasthānam during the reign of Sarabhōji (1798 — 1832). He was an expert singer and vaiṇīka.

AṆṆĀKKUṬṬI AYYAR, a friend and constant companion of S'yāma s'āstri.

ANNA LĪLA, same as Hamsa līla, one of the classical 108 tālas.

AṆṆĀMALAI CHEṬṬIYĀR, Dr. Rajah Sir, (1881–1948) the Founder of the Aṇṇāmālai University in South India and a wellknown patron of music. He established the Rajah

Aṇṇāmalai Music college at Chidambaram, which later was merged into the Aṇṇāmalai University.

AṆṆĀMALAI REḌḌIYĀR, the composer of *Kāvadichindus*. These are simple popular folk songs in Tamil and some of them are couched in catchy music. As items of a lighter nature, select kāvaḍichindus are sung at the end of concerts. He is a svanāma mudrakāra.

ANNA NĀDAM, same as Hamsa nāda; one of the classical 108 tālas.

AṆṆĀSĀMI S'ĀṢTRI (1827 — 1900), He was the grandson of S'yāma S'āstri and the third son of Panju S'āstri by the latter's first wife. Since Subbarāya S'āstri, the second son of S'yāma S'āstri had no issue, he adopted his elder brother's Panju S'astris' third son. Thus Aṇṇāsāmi S'āstri is the adopted son of Subbarāya S'āstri. Aṇṇāsāmi S'āstri was born in the Ās'lēsha star of the Mīna month of the Vyaya year, corresponding to 7th April (Saturday), 1827. On account of his birth within the first anniversary of S'yama S'astri's demise, he was given his grand father's name, S'yāma Krishṇa. He was however called familiarly 'Aṇṇa' by others and this name came to stay for him ultimately. Under the tutelage of his father, he attained proficiency in kāvya, nāṭaka, alankāra, vyākaraṇa and sangita. He was a scholar in Telugu and Sanskrit and an expert singer and violinist. He began to compose varṇas and kritis from his youth. The svara sāhityas adorning S'yāma S'āstri's "*Pālinchu Kāmākshi*" in Madhyamāvati rāga and "*Pāhi Srī Girirāja sutē*" in Anandabhairavi rāga are his own compositions. Vīṇa Kuppayyar and he were good friends. They frequently met and delighted in singing kalpana svaras for intricate pallavis. The kriti in Sahāna rāga "*Inkevarunnāru*" was composed by him in praise of the Deity at Uḍaiyārpālaiyam. His daru in Kēdāragaula rāga, Rūpaka tāla "*Kāminchi yunnadirā*" is a panegyric on his patron, Kachchi Kalyāna Rangappa Uḍaiyār of Uḍaiyārpālaiyam. His other wellknown compositions are: "*Sri Kānchi nagara nāyikē*" Asāveri—Ādi), "*Parama pāvani*" (Aṭhāṇā—Ādi), "*Sri Maharājni*" (Bilahari — Chāpu), "*Sri Kāmākshi*" (Sāranga — Ādi), and "*Ninu minchina*" (Tōḍi — Ādi). The last is a varṇa and the other four are kritis.

Prominent amongst his disciples were: Mēlakkāra Govindan (tutor of Sarabha S'āstri) and Tanjore Kāmākshi (tutoress of Vīṇa Dhanammal).

Aṇṇāsāmi S'āstri passed away in his 73rd year, on the Krishṇa Tritīya day of the Kumbha māsa of the Vikāri samvatsara corresponding to Saturday, 17th February 1900.

ANNIYA TĀLAM, a time-measure mentioned in the Tamil work, *Tāla samuttiram* of Vanapāda chuḍāmaṇi.

ANTALA VARĀTI, an upānga rāga of the sampūrṇa type and mentioned in the *Sangita samaya sāra*.

ANTARA, interval.

ANTARĀ, the second section of a melody in Hindusthāni music.

ANTARĀ, the vikṛta variety of gāndhāra mentioned by Bharata.

ANTARA BHĀSHĀ, a type of rāga belonging to the mārgi group, and mentioned in the *Sangīta ratnākara*.

ANTARA BHĀSHĀ BHĀSHĀ VALITA, a rāga mentioned in the *Sangīta ratnākara* and now obsolete.

ANTARA BHĀSHĀ KIRAṆĀVALI, a rāga mentioned in the *Sangita ratnākara*. It was a variety of the rāga Kiraṇāvali.

ANTARA BHĀSHĀ S'ĀKĀVALITA, a rāga mentioned in the *Sangita ratnākara* and now obsolete.

ANTARA DHRUVA, a variety of dhruva or song sung in nāṭakas.

ANTARA DUNDUBHI, celestial drum (*Periya Purāṇam*).

ANTARA GĀNDHĀRA, the name of the tivra variety of gāndhāra (E). This is the fifth harmonic note and its frequency =5/4.

ANTARAKKOṬṬU, a variety of dance performed at the commencement of a play (*Silappadikāram III*).

ANTAṚAKKOṬṬU, the rhythmical display done prior to a dance (*Silappadikāram III*, 148-9)

ANTARA KRĪḌA, one of the classical 108 tālas; its constituent angas are, three drutas and an anudruta O O O ◡. Duration of an āvarta = 1¾ mātras or 7 aksharakālas.

ANTARA MĀRGA, one of the trayōdas'a lakshaṇas associated with rāgas. This is the introduction of a note foreign to the rāga or the casual suggestion of another rāga, within the frame-work of the notes occurring in the basic rāga. This is possible only in some rāgas. In either case, the kriya should be justifiable and the effect fascinating, without prejudice to the melodic individuality of the rāga.

ANTARI, a variety of drum (*Silappadikāram III*, 27 commentary).

ANTARI, termination; the musical phrase that occurs as a connecting link between two sections of a gīta composition. In a rāgānga rāga lakshaṇa gīta, this occurs between the sūtra khaṇḍa and the upānga khaṇḍa; and at the conclusion of the upānga khaṇḍa and before the commencement of the bhāshānga khaṇḍa. Ex. The lakshaṇa gīta *Ravikōṭitēja* in Māyāmālavagaula rāga. Antari is the short piece of music which is found to repeat in some gitas. The sāhitya for the repeating music may be the same or different.

ANTAR VĀHINI, a janya rāga derived from the 29th mela, Dhīra s'ankarābhara a:

s r g m p n d n ṡ — ṡ n d p m g r s
(*Sangīta kaumudi*; P. 294).

ANTINODE, the middle point of the vibrating length of a string and at which the amplitude of vibration of the string is maximum.

ANTIPHONY, the alternate singing of solo and chorus, as in a nāmāvali: also the responsive singing of two groups of singers, as in a kummi or in a recital of vedic chant.

ANTYA PRĀSA, the rhyme of the ending syllables of lines or pādas of the sāhitya of a musical composition. This is the same as rhyme in English poetry. The *Ashṭapadis* of Jayadeva have beautiful antya prāsas.

ANUBANDHAM, literally, a supplement. The earlier tāna varṇas composed in the 18th century had a section at the end of the composition called anubandham. This section corresponds to the coda of a sonata composition in European music. The later composers of tāna varṇas did not introduce this section. The anubandham served to give a greater sense of finality. In a varṇa which contained the anubandham, the sections pallavi, anupallavi, muktāyi svara, charaṇa and the ettugaḍa svaras were sung in the usual sequence. After the last ettugaḍa svara, the charana was sung. The anubandham was then commenced. The sāhitya of the anubandham served to complete the idea in the rest of the sāhitya. Some anubandhas consisted of a sāhitya part and a solfa part and some only of a sāhitya part. The famous varṇa in Bhairavi rāga, aṭa tala, beginning with the words "*Viriboni*" had an anubandham, though latterly the practice of singing this anubandham was given up. The anubandham in this varṇa begins with the words: *Chiru chemaṭalu*. This was followed by singing the latter part of the

anupallavi beginning with the words "*Sri Rājagōpāla*" etc. and the original pallavi was then sung and concluded. The tāna varṇas of Rāmaswāmy Dīkshitar and Soṇṭi Venkaṭa-subbayya contained the anubandham.

In the Pancharatnam, *Sādhinchene* in Ārabhi rāga, Ādi tāla, we find the composer Tyāgarāja introducing a section corresponding to the anubandham. This section begins with the words "*Sadbhaktula*".

This section along with the ettugaḍa pallavi "*Samayāniki tagu māṭa lāḍene*" consists of eight āvartas. This section is sung only with the sāhitya and not as a svara sāhitya as in the sections following the ettugaḍa pallavi. That the anubandham herein is directly linked up with the ettugaḍa pallavi is clear from the fact that the dvitīyākshara prāsa (second letter, rhyme) and yati are seen in the required places in the sāhitya of the anubandham. The anubandham being a separate section, the composer has introduced his signature again in this part.

ANUDĀTTA, the name of the lowest of the three notes used in reciting the *Rigveda* — the other two notes in the decreasing order of pitch being the udātta and the svarita.

ANUDRUTAM, one of the six angas used in reckoning musical time; the duration of this anga is one aksharakāla; it is reckoned with a beat; symbol ◡.

ANUDRUTA MĒRU, one of the 14 varieties of tāla prastāra.

ANUGHAṆṬA, a janya rāga derived from the 47th mēlakarta, Suvarṇāngi:

s r m g r d n ṡ — ṡ n d p m g r s

ANUHĀTI, a variety of plucking technique in viṇā and referred to by Sōmanātha in his *Rāgavibōdha*.

ANUKĀRA, one of the five kinds of gāyanas or singers. An *anukāra* is one who follows faithfully in the style of another.

ANULŌMA, singing or performing a theme in three degrees of speed, keeping the tāla constant (i. e. the tāla being reckoned in the first degree of speed throughout). In this process, the theme will be heard *once* during the first stage and *twice* in the second stage (i. e. when sung at double speed) and *four times* in the third stage (i. e. when sung at quadruple speed). Anulōma is attempted for Pallavis (an advanced branch of Manōdharma sangīta or creative music) and involves high technical skill and control over time on the performer's part.

ANULŌMAKRIYA, the technique of singing or performing anulōma (See under Anulōma).

ANUMA KAṬAKAM (அனும கடகம்), a work on dancing and referred to in the Tamil work, *Barata sēnāpatīyam* (see the Kalākshētra (Adyar) edition, Introduction p. vii).

ANUMAKUMBATĀLAM, one of the time-measures mentioned in the *Tāla samuttiram* of Vanapāda chūḍāmaṇi (17th cent).

ANUMANDARAM, the name of the fourth string of the viṇā and tuned to the anumandra sthāyi panchama.

ANUMANDRA STHĀYI, the octave below the mandra sthāyi.

ANUNĀDAM, an accessory, additional or secondary tone heard in a subdued manner along with the primary tone. The fifth harmonic note, antara gāndhāra can be heard as a subdued tone from the mandaram string of a well-tuned tambura.

ANUNĀSIKA NĀDAM, the tinge of nasal tone heard in the singing of some. This is one of the defects in singing.

ANUPALLAVI, the second section of a kriti, varṇa, padam or other similar composition

in Karnāṭic music. Its length may be the same as that of the pallavi or twice its length. The commencing notes of the pallavi and anupallavi bear a definite relationship. These are either the same notes or may bear the octave relationship, or may be mutually samvādi svaras. In some rare cases, one of the notes may be the anuvādi svara of the other.

ANŪPA SANGĪTA VILĀSA, one of the Sanskrit works on music written by Bhāvabhaṭṭa. (see under Bhāvabhaṭṭa)

ANUPRĀSA, the intermediate rhyme which occurs in some compositions and which add to their excellence as opposed to the second letter rhyme and antya prāsa or ending rhyme which occur normally.

ANURAṆANA, the harmonics or svayambhu svaras (see under svayambhu svaras).

ANURAṆANĀTMAKA DHVANI, harmonics.

ANUSĀRAṆI, literally, secondary sāraṇi. Anusāraṇi is the name given to the string next to the mandaram string of a tambura. It is tuned to the tonic note shadja i.e. to the same pitch as the sāraṇi string. When the sāraṇi and anusāraṇi are perfectly in tune, it will be found that when one of these strings is plucked, the other will vibrate automatically. The phenomenon of sympathetic vibration can thus easily be demonstrated with a tambura. The term anusāraṇi is also sometimes used to denote the pakka sāraṇi string (i.e. the topmost tāla string, tuned to the tonic note) of a viṇā.

AṆUSRUTI, micro-tone or small interval.

ANUSVARAM, additional notes played around a note of a melody for decorative effect. Anusvaras are used in rāga ālāpana also. These secondary notes are just touched and not stressed.

ANUTĀLAM, one of the tālas mentioned in the Tamil work: *Barata Nāṭṭiya sāstiram* (17th cent).

ANUTTIRA PANCHAMAM, one of the paṇs belonging to the group of Kurinjiyāl derivatives.

ANUVĀDI, a note which in relation to the vādi svara is neither a perfect fifth nor fourth nor a vivādi svara. (Also see under Vādi).

ANYAMUKUNDAM, one of the tālas other than the classical list of 108, and mentioned in later works.

ANYA RĀGA KĀKU, the presence of the trace of another rāga or the admixture of another rāga. This refers to a case wherein another rāga is casually revealed through the process of modal shift of tonic during the course of the exposition of a rāga. *Rāga kāku* is the name given to that phrase of the rāga ālāpana wherein the rāgas natural and inherent chhāyā is patent. (Also see under Kāku.)

ANYA STHĀNA SVARA, a note which without being sounded in its svasthāna i.e. within its own frequency limits, is sounded in a contiguous sthāna or in the frequency jurisdiction of an adjacent note. Examples of such notes are seen in a few rāgas. In Asāvēri rāga for example, the gāndhāra svara in the phrase *G r s* is sounded in the rishabha sthāna. The frequency limits of sādhāraṇa gāndhāra are 9/8 and 6/5. But the gāndhāra in the phrase referred to above, occurs in the jurisdiction of rishabha and its frequency is less than 9/8.

ANYA SVARA, the foreign note or the visiting note occurring in bhāshānga rāgas; as opposed to this is the svakīya svara or the inherent note (i.e. the note which occurs and pertains to the janaka mēla of the janya rāga). Anya svaras give a flashing touch to the melodic beauty of bhāshānga rāgas; they occur only in definite phrases.

ANYA TĀLAM (அன்னிய தாளம்), a tāla mentioned in the *Tāla samuttiram* of Vanapāda Chūḍāmaṇi (17th cent.)

APANYĀSA one of the trayōdas'a (13 lakshaṇas mentioned for jātis in ancient music (see under trayōdas'a lakshaṇas).

APARĀNTAKA, a kind of song belonging to the sphere of mārga sangīta.

APARŪPAM, a rare rāga figuring in the padas of Sāraṅgapāṇi. His "*Valachiti nē ni pai*" in chāpu tāla is in this rāga (see p. 27 of the 1887 edition of his padas).

APAS'RUTI, faulty s'ruti or a note of faulty pitch.

APASTHĀNA VARĀṬIKA, a rāga mentioned in the *Sangīta ratnākara.*

APASVARAM, faulty note: a note of faulty pitch; opposite of susvaram. Apasvaras give a rude shock to the sensitive listener and produce a repulsive effect.

APPAR, one of the three Saivite saints who have given us the sacred *Tēvāram.* Also called Tirunāvukkaras'u and Vāgīs'a or the king of the tongue. He was born in the Vellāla caste. He later became a Jain. By his wisdom and intelligence he became their Guru under the name of Dharmasēna. But his sister prayed to S'iva to give him wisdom to come back to the Hindu fold. The prayer bore fruit and he later came back to Hinduism. He was an elder contemporary of Tirugnāna sambandar (7th cent A.D.).

APPĀSĀMI AYYAR, the younger brother of Mahā Vaidyanātha Ayyar and a Sangīta Vidvān.

APPAYYA, AṬHĀṆĀ, one of the illustrious musicians that adorned the Tanjore Samasthānam and a contemporary of Tyāgarāja. He specialised in Aṭhāṇā raga and hence the name, Aṭhāṇā Appayya.

6 APPLIED MUSIC, the name given to all those compositions wherein the words are important and music is applied or used for the purpose of singing the sāhitya. The music used may be of a high order or of average merit and the interest of the song lies mainly in the ideas enshrined in the sāhitya. Sacred (songs, operatic songs, and songs intended for dance come within the sphere of applied music; the opposite of this is absolute music or pure music, wherein the dominant feature is the dhātu or the musical setting of the piece. Manodharma sangīta comes under absolute music.

APPUKKUṬṬI NAṬṬUVAN, the distinguished singer and a contemporary of Syāma Sāstri. He lived in Nāgappaṭṭaṇam. Proud of his attainments in music, he challenged a number of sangita vidvāns and defeated them in musical contests. Annoyed at this, many vidvāns went and complained to Syāma Sāstri. To save the vidvāns from further worries, Syāma Sāstri went to Nāgappaṭṭaṇam to challenge the Naṭṭuvan. Getting unnerved at the very sight of Syāma Sāstri, he refused to meet him in contest and said "I am no equal to you. I am not going to participate in any contest as against you. The fact that I have been the cause of your coming here by itself is sufficient for me. You are a big lion and I am a small mouse and it is no loss of prestige to me if I decline to meet you in contest." Thus saying he left Nāgappaṭṭaṇam soon afterwards and went to Mysore where he became an honoured vidvān. Through him, the then Mahārājah of Mysore learnt of the greatness of Syāma Sāstri and deputed Appukkuṭṭi Naṭṭuvan to go to Tanjore and invite Syāma Sāstri to come to Mysore. Appukkuṭṭi Naṭṭuvan came to Tanjore and apprised Syāma Sāstri of the Mahārājah's wish, but Sāstri politely declined to accede to the Mahārājah's request.

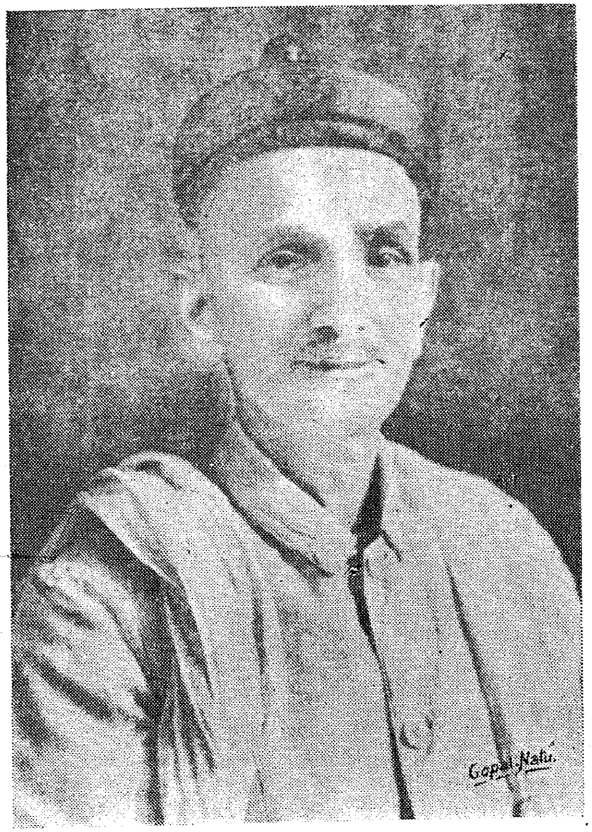
ĀPRADĒS'I, a janya rāga derived from the 62nd Melakarta, Rishabhapriya:

s g m p d n d s — s n d p m g s (P. S. Ms.)

APRAMĒYAM, a janya rāga derived from the 65th melakarta, Mēchakalyāṇi:

s r m p d s — s n d m g m r s (P. S. Ms)

6 APRATI MADHYAMA, the name given to the s'ruti that occurs between the s'uddha



V. N. Bhatkhāṇḍe (p. 53)

A. M. Chinnaswamy Mudaliar (p. 88)

madhyama and the prati madhyama, in the work *Mēlādhikāra lakshaṇa.* This note corresponds to the note, Bēgaḍa madhyama.

APSARAS, celestial musicians; they were adepts in music in the triple aspect of gīta, vādya and nritya; they sang heavenly songs, played on instruments and also danced; they were the wives of Gandharvas and their lord was Indra.

APŪRṆA, literally incomplete. Same as asampūrṇa. Applies to transilient scales i.e. hexatonic, pentatonic and quadratonic scales. Apūrṇa mēlas are scales which do not take a sampūrṇa ārōhaṇa and avarōhaṇa.

APURŪPAM, literally rare. The editors of music books in the last century encountered great difficulty in identifying some rāgas. In the case of those compositions of whose rāgas they were not quite sure, they gave the name apurūpam; and this unfortunately enough, gained the impression that Apurūpam was a separate rāga by itself. For example the rāga of Tyāgarāja's kriti, *Enta vedu kondu Rāghava* was given as Apurūpam in one of the early Tamil editions of his compositions.

APŪRVA RĀGA, rare rāga. Nādataranginị for example is a rare rāga.

APUSHṬA, weak or dull; one of the five classifications of nāda or musical sound, the other four being, sūkshma, ati sūkshma, pushṭa and kritrima.

ARABATTA NĀVALAR, the author of *Barata s'āstiram*, a work in Tamil treating of music and dancing.

ĀRABHI, a janya rāga derived from the 29th mēlakarta, Dhīra S'ankarābharaṇa :

s r m p d ṡ — ṡ n d p m g r s

Upānga rāga; ghana rāga; *ri*, *ma* and *dha* are the jīva svaras. The notes *ni* and *ga* are neither stressed nor sung as long notes. They are not nyāsa svaras.

ARĀGAM, one of the five derivatives of the ancient Tamil mode, Pālaiyāl and mentioned in the *Pingala nigaṇḍu.*

ARAIYAR (அரையர்), the priestly dancers employed in Vaishṇavite temples in South India and who depict the līlas of Krishṇa through nāṭya on festival occasions.

ARAIYAR NAṬANAM, the dances performed by the priestly dancers in S'rīrangam and other Vaishṇavite temples. In S'rirangam, one can witness this dance in the month of Mārgali (மார்கழி)—December-January.

ARĀḶAM, a variety of asamyuta hasta used in dance (see under Hastas).

ARANGAM (Tam.), sabai or concert hall.

ARANGEṞṞAM (அரங்கேற்றம்), debut. The first performance given by a musician, dancer or actor, after the completion of a period of training, before a specially convened assembly of rasikas and experts in the art, in the regular professional style.

ARANJA, one of the bhāshānga rāgas of the early medieval period *(C. R. S. Rāmāyaṇa Notes: p. 252).*

ARAṆYAKAGĀNA KĀLAM, the period in the history of ancient Indian music as distinguished from the grāmagāna kālam.

ARAPĀLAM, a derivative rāga belonging to Dēs'āsam, one of the six primary modes (see *Karuṇāmirda sāgaram p.* 624).

ARAṞṞU (அராறு), one of the eight derivatives of the ancient Tamil mode, Kurinjiyāl (*Divākaram*).

ĀRATTI PĀṬA (Tel.), same as Āratti Pāṭṭu (Tamil).

ĀRATTI PĀṬṬU (Tam.), the song sung during the performance of āratti. Āratti is one of the concluding rituals in worship and consists in waving a plate with lit camphor or

wick in the centre. Sometimes a plate containing water mixed with saffron and lime is used.

ĀRCHIKA, singing to one note. The indication *archinō gāyanti* meant that the particular passage in the Rigveda should be recited (substantially) to one note (see also under Gāthika and Sāmika).

ARDHA BHĀSHĀNGA RĀGA, a rāga which takes only a note belonging to a contiguous s'rutisthāna and not a note belonging to a contiguous svarasthāna. In the Sāvēri rāga for example, in the phrases, *s r g r s* and *p d n d p*, the s'rutis of gāndhārā and nishāda are slightly less than those of antara gāndhāra and kākali nishāda, but they do not however come down to the frequencies of sādhāraṇa gāndhāra and kais'iki nishāda.

ARDHACHANDRA, a synonym for the anudrutam; this is one of the six angas used in reckoning time in music.

ARDHACHANDRA, a variety of asamyuta hasta used in dance (see under Hastas).

ARDHA JHAMPA, same as the tāla, Ara Jampa. It is a quintuple time wherein the sequence is 1 2, 1 2 3 (taka takiṭa).

ARDHA KAMPITA RĀGA, a rāga wherein only some of the notes figuring in the rāga were subject to kampita or shake and the other notes were rendered pure. From the point of view of the graced or the pure utterance of notes figuring in a rāga, rāgas have been classified into *Muktānga kampita rāga*, *Ardhakampita rāga* and *Kampavihīna rāga* by Nārada in his *Sangīta makaranda*.

ARDHAMĀGADHI, a musical form used in dance and mentioned by Bharata in his *Nāṭya s'āstra*.

ARDHĀMBARI, a janya rāga derived from the 15th mēla, Māyāmālavagaula:

s r g m p d n ṡ — ṡ n p m r s (S. K.)

ARDHAPATĀKA, a variety of asamyuta hasta used in dance (see under Hastas).

ARDHASTHĀYI VĀDYA, a musical instrument with a compass of half an octave.

ARDHA VĒSARI, an obsolete rāga mentioned as one of the bhāshās of Mālava kais'iki in the *Sangīta ratnākara*.

ĀRDRA DĒS'Ī, a janya rāga derived from the 15th mēla; Māyāmālavagaula:

s r g m p d ṡ ṅ ṡ — ṡ d p m g r s

Upānga rāga, can be sung at all times. The phrase *ṡ n d p* is used rarely. The phrases *g g g r s* and *d d d s n s* easily establish the melodic entity of the rāga. The kriti "*S'rī Gaṇēs'ātparam*" (Jhampa tala) is a wellknown piece of Muthuswāmi Dīkshitar in this rāga.

ĀRDRADĒS'IKA, same as Ārdradēs'i. (*C. D. P.*)

ARDRĀMBARI, same as the rāga, Ardhāmbari.

ARITĀLAM, one of the nine tālas mentioned in the Tamil work, *Barata S'āstiram*, by Arabatta Nāvalar.

ARIYAGAM, a hollow tinkling anklet.

ARIYAKKUḌI PANTĀ, the attractive, polished, charming, lively and aesthetically vigorous style of singing characteristic of the performances of the renowned singer, Ariyakkuḍi Rāmānuja Ayyangār.

ĀRIYA KUCHCHARI, one of the sixteen derivatives of the ancient Tamil mode, *Marudayal*.

ĀRIYA VĒḶAR KOLLI, one of the 16 derivatives of the ancient Tamil mode, *Sevvaliyāl* (செவ்வழியாழ்).

ARJUNA, the famous warrior of the *Mahābhārata*. He was an adept in music. While in the guise of Brihannala, he was

engaged by the king of Virāṭa to teach music to the princesses, one of whom was Uttara, the daughter of the King.

Arjuna is quoted as one of the authorities on music by many scholars.

ARJUNA BHARATAM, a small work in Sanskrit on music and dance. This is still in manuscript form and has not been published.

ARKA VARDHANI, a janya rāga derived from the 28th mēla, Harikāmbhōji:

s r g m p ṡ — ṡ n d p m g s (S K.)

ARKA YĀGA, an ancient rāga.

ĀRŌDI MAṬṬAM, a time-measure mentioned in the Tamil Manuscript, *Tāla samuttiram of Vanapāda Chūdāmaṇi.*

ĀRŌHA, same as ārōhaṇa (see below).

ĀRŌHA, the first of the dasavidha gamakas and signifying the grace patent in a series of notes in the ascending order of pitch:

Ex. *s r g m p d n ṡ*

ĀRŌHAṆA, a series of notes in the ascending order of pitch:

Ex. *s r g m p d n ṡ*

ĀRŌHAṆA and AVARŌHAṆA of a RĀGA, the recognised order, gati or krama in which the notes ascend and descend in a rāga. The ārōhaṇa and avarōhaṇa of a rāga constitute the briefest melodic statement relating to the rāga and is like a theorem in geometry. They define its outline and contour.

ĀRŌHAṆA GATI, ārōhaṇa krama.

ĀRŌHAṆA KRAMA, the ascending order of pitch.

ĀRŌHAṆA STHĀYI, the name of the third section of the ālāpana of a rāga, attempted in the classical style. The sthāyi ālāpana is taken up after the rāga vardhani stage and before the tāna. In the ārōhaṇa sthāyi ālāpana, the initial notes or the sthāyi svaras are in the ārōhaṇa krama, although the phrases of the ālāpana beginning with each sthāyi svara progress downwards.

ĀRŌHAṆATVA, the state of being in the ascending order of pitch.

ĀRŌHI VARṆA, an artistic svara-group pattern in the ascending order of pitch:

Ex. *s r g m, r g m p* etc.

ĀRPPU, one of the defects in yāzh play (*Silappadikāram–Vēnirkādai*).

ARRAMIN, the svaramaṇḍala or the Indian dulcimer, with 37 strings for three octaves. The instrument was played on open strings. The lower-pitched strings were of brass and the rest of steel. The tone-colour of this instrument resembled that of the old clavichord.

ĀṚṚUCHCHENDIRAM (ஆற்றுச் செந்திரம்), one of the 8 derivatives of the kurinji yāzh, a primary mode of ancient Tamil music.

ĀRSHABHI, one of the four jātis of the shaḍja grāma and corresponds to the Tōḍi rāga of South Indian Music.

ART MUSIC, music with an emphasis on the art side. Manodharma sangīta and all musical compositions wherein music is the dominant factor and compositions which are primarily remembered and enjoyed for their musical setting come within the sphere of art music. *Art music* is also referred to as *pure music.* As opposed to this is *applied music*, wherein music is only *applied* or *used* for a *specific purpose.* Religious music, dance music and operatic music come under *applied music.* Applied music does not imply that the quality of the music of these compositions is inferior. The term *Art music* is also sometimes used to signify all musical compositions that do not belong to the sphere of folk music.

ARUDI (அருதி), literally, conclusion or ending. When a theme begins in atīta graha, the theme is said to commence in arudi (i. e. at the end of a prior āvarta)—அருதியெடுப்பு.

ARUDI, the padagarbham in Pallavi (a branch of maṇodharma sangīta). The padagarbham is the dividing point of the prathamānga and the dvitīyānga, the two sections of the pallavi. The note on the padagarbham is a stressed note and is followed by a brief pause or vis'rānti. This note bears a definite relationship to the graha svara or the commencing note of the pallavi. It may be the sama svara (identical note) or sthāyi svara (octave note) or samvādi svara (fifth or a fourth).

ARUDI SVARA, the note which synchronises with the arudi or the padagarbham in a Pallavi.

ARUMA TĀLAM, one of the nine tālas mentioned in the Tamil work, *Barata s'āstiram*. This tāla is also mentioned in the *Pingala nigaṇḍu*.

ARUMPADAVURAIYĀS'IRIYAR, the earlier of the two commentators on the Tamil epic, *S'ilappadikāram*. His explanatory notes help us to understand the passages dealing with music in this epic poem. He lived before Aḍiyārkkunallār.

ARUMPĀLAI, the scale that was obtained by taking the fourth note of the sempālai or the basic scale of ancient Tamil music, as the tonic note.

ARUṆĀCHALAKKAVIRĀYAR (1711–1788), the renowned author of the Tamil work, *Rāma nāṭakam*. He was born in Tillaiyāḍi, a village in Tanjore District. His father was Nallatambia Pillai and his mother Valliyammai. Under the able tutelage of Ambalavāṇa Kavirāyar of the Dharmāpuram Maṭam, he made good progress in the study of Tamil, Telugu and Sanskrit. He completed the great epic *Rāmāyaṇa* in the form of darus and verses in Tamil, in the year 1771. The libretto of the work is entirely the work of Kavirāyar. In setting the sāhityas to music, his two disciples, Kōdaṇḍarāma Ayyar and Venkaṭarāma Ayyar helped him. They were sangīta vidvāns and had come to him to specialise in Tamil. Both the disciples hailed from Chaṭṭanāthapuram in Shiyāli.

The *Rāma nāṭakam* became popular very soon. The language of the songs being simple and easily understandable, the work had a mass appeal. The tunes chosen for the songs fitted in well with the ideas contained in them. Many proverbs figure in those songs. The work was first given publicity in the S'rīrangam temple—at the very spot where the great Tamil poet, Kambar, centuries before him, gave publicity to his *Rāmāyaṇam*. Amongst the patrons who honoured him may be mentioned, Maṇali Muthukrishṇa Mudaliyār, Tepperumāl Cheṭṭiyār, Tulajā Mahārājah of Tanjore, Ānandaranga Pillai of Pondicherry and Yuvaranga Bhūpati of Uḍaiyārpālaiyam. Besides the *Rāma Nāṭakam*, Aruṇāchalakkavirāyar has written:

(1) *S'īrgāzhi sthala purāṇam.*
(2) *S'īrgāzhik kōvai.*
(3) *Hanumār Pillaī tamizh.*
(4) *Ajōmukhi nāṭakam.*
and some kīrtanas.

ARUṆĀCHALA S'ĀSTRI, a minor composer of the Post-Tyāgarāja period. He has composed kritis in Sanskrit with the signatures, Aruṇāchala, Aruṇādri and Aruṇagiri. Two of his wellknown songs are: "*S'iva s'ankara-s'ambho*" (Bēgaḍa rāga) and *Srimahāgaṇādhipatim*".(Husēni).

ARUṆA CHANDRIKA, (1) a janya rāga derived from the 22nd mēla, Kharaharapriya:

s g m p n ṡ — ṡ n p d p m g r s (S. K.)

(2) another rāga derived from the same mēla and having the following ārōhaṇa and āvarōhaṇa:

s r g p n ṡ — ṡ n p m g s (S. P. S.)

ARUṆAGIRI, a janya rāga derived from the 64th mēlakarta, Vāchaspati:

s r g m d ṡ — ṡ d m g r s

ARUṆAGIRI, a shorter name by which Aruṇagirināthar is sometimes referred to.

ARUṆAGIRINĀTHAR, the immortal author of the *Tiruppugazh* hymns. He lived in the 15th century during the time of Prauḍa-Pratāpa Dēva Rāya II (1422-1449), Emperor of Vizianagar. The emperor is referred to in the song "*Adala sēḍanārāḍa*". Aruṇagirināthar was a scholar in Sanskrit and Tamil and became a great poet and composer. The extra-ordinary ease and facility with which he wrote in different metres justly earned for him the title of "Chanda pāvalapperumān" (சந்த பாவலப் பெருமான்) or the unrivalled master of verse composition. He is the originator of the kind of verse immortalised in the *Tiruppugazh* songs. The rhetorical finish of these songs and his extensive vocabulary are something amazing. "வாக்கிற்கருணகிரி" said the Tamil poet, Tāyumānavar. Like the Tēvāra-kāras, Aruṇagirināthar visited many shrines and sang in praise of the Deities of those places. His songs teeming with spiritual fragrance of Shaṇmukha bhakti are authoritative lakshyas (examples) for many rare time-measures named and un-named. There are songs for many of the 35 tālas, 175 tālas, and the 108 tālas. There are also pieces in saṅkīrṇa tālas or compound rhythms as for instance the song; "தாரணியிலசை". He wrote 16,000 songs and of this only about 2,000 are now extant. He also wrote the *Kandaranubūti*, *Kandarandādi* and *Kandar-alankāram.* He was revered for the saintliness of his character. He defeated the Tamil poet Villiputtūrār in a literary contest. His "*Būta vētāla vaguppu*" (பூத வேதாள வகுப்பு) is of historical value in as much as it contains a reference to some of the sanskrit rāgas, 108 tālas, Tamil paṇs and percussion instruments.

Inspired by the *Tiruppugazh* (திருப்புகழ்) composition, a later Tamil poet wrote the whole of the Rāmāyaṇa in this style and it is called the "*Rāmāyaṇa Tiruppugazh*".

ARUṆAGIRIYĀR, the reverential manner in which Aruṇagirināthar is sometimes referred to.

ARUṆAJVALITA, a janya rāga derived from the 59th mēlakarta, Dharmavati:

s r g m d n ṡ — ṡ n d p m g r s (*P.S.Ms.*)

ARUṆAKĀNTAM, a janya rāga derived from the 28th melakarta, Harikāmbhōji.

s r m p m d n ṡ — ṡ n d p m d m g r s (*S.K.*)

ARUṆAKRIYA, a janya rāga derived from the 57th mēlakarta, Simhēndramadhyama:

s r m p n ṡ — ṡ n d p m g r s

ARUṆĀMBARI, a janya rāga derived from the 38th mēlakarta, Jalārṇavam:

s r g m p d n ṡ — ṡ d n p d m g r s

ĀRŪRAN, one of the three kinds of signatures (mudra) used by Sundaramūrti Nāyanār (one of the three authors of the *Tēvāram*). Ūran and Nambiyārūran are the other two ankitams used by him.

ARUSARAM, a six-stringed instrument (*Divākaram*).

ARUṬPĀ, the name given to the Tamil hymns of Rāmalinga swāmi, the 19th century poet and composer (Also see under Rāmalinga swāmi).

ARUṬPURI, one of the 32 derivatives of the ancient Tamil mode, Kurinjiyāzh and mentioned in the *Piṅgalandai*.

ĀRYĀ, the verse in the āryā metre sung to loose rhythm in Kathākālakshēpam in Southern India. Āryās are usually sung in Behāg rāga.

ASĀDHĀRAṆA, one of the 33 sankīrṇa sthāyas (compound gamakas) referred to in the *Sangīta ratnākara.*

ASAMBĀDA, a janya rāga derived from the 29th mēlakarta, Dhīra S'ankarābharaṇa :

s r s m p d n d ṡ — ṡ n d p m g s r s

ASAMPŪRṆA MĒḶA, a scale whose ārōhaṇa or avarōhaṇa or both are not sampūrṇa, i.e., are either shāḍava or auḍava. Many of the mēlas in the Kanakāmbari-Phēnadyuti nomenclature are asampūrṇa mēlas.

ASAMPŪRṆA TĀNA, a svara phrase wherein all the sapta svaras are not represented, i.e., which had 6, 5, 4, 3 or 2 svaras in it.

ASAMYUTA HASTA, the gesture performed with a single hand as opposed to *samyuta hasta* which is gesture performed by both the hands in combination. (Also see under hastas).

ĀSĀN, one of the five derivatives of Pālai yāzh, an ancient Tamil scale.

ASANKĪRṆA STHĀYA, one of the 20 less known sthāyas associated with the melodic entity of a rāga.

ĀSĀRI, one of the sixteen major paṇs (perumpaṇ) mentioned in the *Pingalandai.*

ASATI, a janya rāga derived from the 59th mēla, Dharmavati :

s g m d n ṡ — ṡ n d m g s

ĀSĀVARI, a rāga of Hindusthāni music and belonging to the 20th mēla, Naṭhabhairavi.

ĀSĀVĒRI, a janya rāga derived from the 8th mēla, Hanumatōḍi :

s r m p d ṡ — ṡ n ṡ p d m p r G r s

A bhāshānga rāga taking the chatus'sruti *ri* as the foreign note; *ri*, *ga* and *dha* are the jīva svaras. Takes kampita gāndhāra. Useful for portraying karuṇā rasa. Time of singing is 9 a.m. to 12 noon. Figures in operas; an ancient rāga and is mentioned in the *Sangīta ratnākara.*

ĀSHĀḌA KANNAḌA, a rare rāga figuring in the compositions of Muttu Tāṇḍavar, a Tamil composer. The song "*Pesavumeṇṇāde, Kēpamedē*" is set in this rāga (see P. 46 of the edition of Muttu Tāṇḍavar's compositions).

ASHṬA DAS'ĀNGUḶA, a variety of flute referred to in the *Sangīta ratnākara* and wherein the distance between the mouth-hole and the first finger-hole was 18 angulas. The mandra shaḍja was heard when finger-holes 1-7 of this flute were closed and blown.

ASHṬĀ DAS'A VĀDYAM, the eighteen musical instruments played during temple rituals.

ASHṬAKAM, a song consisting of eight sections and each section being sung to the same music.

ASHṬA MAHISHI KALYĀṆAMU, a Telugu work in 5 Acts in the dvipada metre by Tiruvēngaḍanātha (Chinnayya). Written about 1545 A.D., the theme of the work relates to the marriage of Krishna with the 8 divine consorts.

ASHṬAMŪRTI, a janya rāga derived from the 36th mēla, Chalanāṭa :

s g r m p n d ṡ — ṡ n d m n m g r s

ASHṬAPADI, literally 8 pādas. The name given to the famous hymns figuring in the *Gīta Gōvinda* of Jayadeva. The work consists of 24 ashṭapadis.

ASHṬATĀLA, a tāla figuring in Yakshagānas in Kannaḍa.

ASHṬAVĀDAM, a janya rāga derived from the 20th mēla, Naṭhabhairavi :

s m p d n ṡ — ṡ n d p m s

ASHṬI, a janya rāga derived from the 24th mēla, Varuṇapriya :

s g m d n ṡ — ṡ n d m g s

ĀS'RITA RANJANI, a janya rāga derived from the 67th mēla, Sucharitra : *(P. S. Ms.)*

s r g m p n ṡ — ṡ n d p m g r s

ĀSTHĀNA VIDVĀN, state musician ; same as samasthāna vidvān. Indian states have honoured leading musicians by appointing them as samasthāna vidvāns on decent salaries.

ASUṆAM or ASUṆAMĀ, a musical bird referred to in Tamil literature and which was said to be sensitive to sweet music. Cruel hunters who loved to torture the bird, first played sweet music. And as the bird got plunged in the ecstasy of sweet music, they suddenly and deliberately played loudly on a drum. At the fearful noise of this drum, the bird literally fell down dead. Some scholars are of opinion that the asuṇama was a creature and not a bird.

ASURA SĀDHAKAM, a colloquial expression meaning untiring or incessant practice. Vocalists and instrumentalists who have reached a high technique of perfection by practising for several hours a day are said to have attained that stage through asura sādhakam.

ASVAKRĀNTA, the name of the gāndhāra mūrchhanā of the primordial scale, shaḍja grāma. This mūrchhanā corresponds to the Kalyāni mēla of South Indian Music.

AS'VARŪḌHĀ, one of the six rāgiṇis mentioned for the primary rāga Vasanta in the Brihaddharma Purāṇa.

AS'VA TĀNA, a variety of tāna (manodharma sangīta) wherein seven-note phrases, are predominantly used.

AS'WATI TIRUNĀL (1756-1788), a composer of kīrtanas. The compositions of Prince As'wati Tirunāl are still sung in the Padmanābha swāmy Temple at Trivandrum.

ĀṬA, Yakshagāna or dance drama in Kannaḍa.

AṬANTA, the name for aṭa tāla in Kathakali music.

AṬA TĀLA, the sixth of the sūlādi sapta tālas, having the angas: laghu, laghu, drutam, drutam 1 1 0 0.

AṬA TĀLA, one of the classical 108 tālas having the angas: laghu, drutam, drutam, laghu 1 0 0 1 ; an āvarta consists of 3 mātras.

ĀṬA VARṆA, a varṇa composition intended for dance ; same as pada varṇa.

AṬHĀṆĀ, a janya rāga derived from the 29th mēlakarta, Dhīra s'ankarābharaṇa :

s r m p n ṡ — ṡ ṅ D p m p G r s

Dvi-anyasvara bhāshānga rāga ; of the two foreign notes: sādhāraṇa gāndhāra and kais'iki nishāda, the former occurs in the phrases: *ġ ġ ṙ ṡ* and *m p G m p* and the latter in the phrases: *p d d n n ṡ* and *p d n p*. Useful for depicting situations in vīra rasa ; can be sung at all times.

ATHĀṆI, same as Aṭhānā.

ATI ATI KŌMAḶ, literally very very flat; signifies a note which is one s'ruti less than the ati kōmal variety or two s'rutis less than the kōmal variety.

ATI CHITRA TAMA MĀRGA, the sixth of the shaṇmārgas wherein there is a quarter mātrākāla for each tālākshara or count (Also see under tāla das'a prāṇas).

The Gaula rāga kriti : *S'ri Mahā Gaṇapati of* Muthuswāmi Dīkshitar is in this mārga.

ATI KŌMAḶ, literally very flat; signifies a note which is one s'ruti less than the kōmal variety of the note.

ATI SŪKSHMA, one of the fine classifications of nāda by Matanga.

ATI TĪVRA, literally very sharp; signifies a note which is one s'ruti higher than the tīvra variety of the note; same as tīvra tara.

ATISVĀRYA, the lowest note (panchama) of the sāman scale.

ĀTĪTA EḌUPPU (Tamil), same as atīta graha (see below).

ATĪTA GRAHA, signifies a case, wherein a song, pallavi, or theme starts before the tāla i.e., at the end of a presumed prior āvarta. Atīta graha is resorted to only to meet the exigencies of prāsa or padagarbha, the surplus syllable or syllables of the sāhitya being shoved on to the end of the previous tāla āvarta. The anupallavis of Tyāgarāja's kritis: "*Veṇugana lōluni*" (Kēdāragauḷa) and "*Kshīṇamai tirugā*" (Mukhāri): furnish good examples of atīta grahas.

ATI TĀRA STHĀYI, the octave above the tāra sthāyi.

ĀTŌDHYA, musical instrument.

ĀṬṬA KATHA, another name for Kathakali.

ĀṬṬI VAIPPAVAR (Tamil), the naṭṭuvanār or the conductor of a dance concert.

AUḌAVA, five.

AUḌAVA - AUḌAVA RĀGA, a rāga with an auḍava ārōhaṇa and an auḍava avarōhaṇa, i.e., wherein only five of the sapta svaras are represented in both the ascent and descent.

Ex. Mōhana; Hamsadhvani.

AUḌAVA GĪTAM, a sāman chant employing only five notes.

AUḌAVA RĀGA, same as auḍava - auḍava rāga.

AUḌAVA - SAMPŪRṆA RĀGA, a rāga wherein only five of the sapta svaras figure in the ārōhaṇa and all the sapta svaras figure in the avarōhaṇa.

Ex. Bilahari; Dhanyāsi.

AUḌAVA - SHĀḌAVA RĀGA, a rāga wherein five of the sapta svaras figure in the ārōhaṇa and six of them in the avarōhaṇa.

Ex. Malahari; Jaganmōhini.

AUḌAVA - SVARĀNTARA RĀGA, refers to a rāga with an auḍava (5 notes) ārōhaṇa and a svarāntara (4 notes) avarōhaṇa.

AUḌUVA, the earlier form of auḍava.

AUMĀPATAM, the name of the musical work written by Umāpati. It consists of 38 small chapters and the topics are presented in the form of a dialogue between S'iva and Pārvati. Technical terms relating to music are catalogued. It is a later work and treats of the lakshaṇas of s'uddha rāga, sūlādi, gīta, vēṇu, vīṇā, avanaddha vādyas, tāla and nritya.

AUMAPATYAM, same as *Aumāpatam.*

AURVAS'ĒYAPRIYA, a janya rāga derived from the 1st Mēlakarta: Kanakāngi.

s r p d n ṡ — ṡ n d p r s

AUTOPHONES, self-vibrators like cymbals and castanets.

ĀVAḌAIYĀR KŌVIL, the famous shrine in Tanjore District wherein Saint Māṇickavāchagar obtained upadesa. The temple contains beautiful sculptures of musical instruments (kuḍamuzhā) and figures pertaining to musical and dance iconography. Girls playing Kōlāṭṭam are depicted in the sculptures.

AVALACH CHUVAI, the Tamil equivalent karunā rasa—one of the nine rasas or emotions. The feeling of Pathos or grief.

T. S'iṅgarāchāryulu and
T. Chinna S'iṅgarāchāryulu (p. 87)

Abraham Paṇḍitar (p. 3)

AVALAYAM, faulty rhythm. The music of a person lacking in tālajnānam is called avalayappāṭṭu (அவலயப் பாட்டு) or avalaya vāsippu (அவலய வாசிப்பு) as the case may be.

AVALAYAPPĀṬṬU (Tamil), see under Avalayam.

AVANADDHA VĀDYA, skin - covered instrument; drums or membranophones.

AVĀNTARA S'RUTI, a s'ruti or note of intermediate pitch i.e., intermediate between any two contiguous notes in the scale of 22 s'rutis.

ĀVĀPA, one of the modes of reckoning musical time. It consists in lifting up the hand and folding the fingers as in the process of counting. It is one of the four nis's'abdh (soundless) kriyas belonging to the group of mārga kriyāshṭakas.

AVARŌHA, the second of the das'avidha gamakas or ten graces; consists in a graced utterance of the notes occurring in avarōhaṇa krama or descending order of pitch:

Ex. *ṡ n d p m g r s*

AVARŌHAṆA, a series of notes in the descending order of pitch:

Ex. *ṡ n d p m g r s*

AVARŌHAṆA STHĀYI, a section of the concluding part of the rāga ālāpana, following the stage of rāga vardhani. Herein, the sthāyi svaras are in the avarōhaṇa krama but the sanchāras themselves beginning with each sthāyi svara progress upwards. In other words, the sanchāras do not go below the sthāyi svara in each case. This branch of rāga exposition is done in madhyamakāla or medium speed. Opposite of ārōhaṇa sthāyi.

AVARŌHAṆATVA, the state of being in the descending order of pitch.

5

AVARŌHI VARṆA, one of the four kinds of varṇās or gānakriya. The notes of the phrases in this case are in the avarōhaṇa krama or in the descending order of pitch.

ĀVARTA, a complete time-measure. The duration of a tāla āvarta is the time taken for executing the constituent angas of the tāla once; for example an āvarta of Ādi tāla consists of 8 aksharakālas or units of time.

AVASTHĀNA VARĀṬI, an upānga rāga of the sampūrṇa type mentioned in the *Sangīta samaya sāra* of Pārs'vadēva.

AVIKṚUTA SVARAS, the notes *sa* and *pa* which do not admit of varieties: same as achala svaras. The remaining five notes of the sthāyi: *ri ga ma dha ni* admit of both s'uddha and vikrita varieties.

AVINAYAKKŪTTU (Tam), a dance using the language of gestures (*Silappadikāraṁ*—commentary).

AVINAYAM (அவிநயம்), the Tamil equivalent of Abhinayam.

AVYAKTA, one of the five classifications of nāda by Matanga.

ĀYARKUZHAL (Tamil), shepherd's flute.

ĀYATA, one of the five characteristics of jātis mentioned for the 22 s'rutis by S'ārngadēva in his *Sangīta ratnākara*.

ĀYILYAM TIRUNĀL, one of the Rulers of Travancore. He was a pallavi singer of eminence and a great patron of music. Brilliant musicians like Coimbatore Rāghavayyar, Kalyāṇakrishṇayyar (veena), Mahādēva Bhāgavatar (violin) Kunjari Rāja (svarabat) and Kiṭṭu Bhāgavatar adorned his court. It was during his reign that the famous musical contest between Mahā Vaidyanātha Ayyar and Coimbatore Rāghava Ayyar took place.

AYIRPPU (Tamil), one of the eight derivatives of Kurinjiyāzh, a scale of ancient Tamil music (*Chūḍāmaṇi nigaṇḍu*).

in a rāga and Alanghana a note that was not lightly touched or skipped over.

BĀHYĀ, a small drum used in concerts of Hindusthāni music.

BĀHYA SHĀḌAVA, a rāga mentioned in the *Sangīta ratnākara*. This rāga is mentioned under the group of Vēsara shāḍava vibhāshās and is the 202nd rāga in the work.

BĀKURA or BAKURA, a wind instrument mentioned in the *Rigveda.*

BĀLĀ, the name of the third s'ruti of Panchama in Nārada's nomenclature for the 22 s'rutis. See his *Sangīta makaranda* (also see under s'ruti nomenclature).

BALABI, a janya rāga derived from the 54th mēlakarta, Vis'vambari:

s m g m d n p n s—s n d p m g r s (*P.S. Ms.*)

BĀLACHANDRIKA a janya rāga derived from the 22nd mēlakarta, Kharaharapriya:

s g m p d n s — s n d m g r s

BALACHARITRA, a janya rāga derived from the 60th mēlakarta, Nitimati:

s r g r m p d n d s — s n d n p m g r s

BĀLA GAMBHĪRYA, a janya rāga derived from the 59th mēlakarta, Dharmavati:

s g r g m d p d n s — s n d p m g r s

BĀLAGHŌSHI, a janya rāga derived from the 22nd mēlakarta, Kharaharapriya:

s r g p m n d s — s n d p m g r s

BĀLAGHŌSHIṆI, same as Bālaghoshi (see above).

BALAHAMSA, a janya rāga derived from the 28th mēlakarta, Harikāmbhoji:

s r m p d s — s n d p m r m g s

It is an upānga rāga. Tyāgarāja, Mysore Sadās'iva Rao and Patnam Subrahmanya Ayyar have composed beautiful kritis in this rāga. It is an old rāga and is mentioned in the *Sangīta makaranda* and *Chaturdaṇḍi prakās'ikā*

BALAHARI, same as Bilahari.

BĀLAKŌKIL, a stringed instrument of the plucked type, recently invented by the retired Educationist, Mr. N. S. Aruṇāchala Ayyar, B.A., L.T. The instrument resembles a sonometer in outward appearance and is played like a gōṭuvādyam with a stick held in the left hand. The two chanterelle strings and a lower octave string in close proximity enable them to be plucked simultaneously. The combined tonal effect is both loud and pleasing. There is also provision in the instrument for the tāla-cum-drone strings as in the vīṇā. High class music can be played on this instrument.

BĀLAKRISHNA, the signature or ankitam of Gōpālakrishṇa Bhārati, the great Tamil composer of the 19th century. He has also used the signature 'Gōpālakrishṇa.'

BĀLARĀMA BHARATAM, a work on dance in sanskrit, by Bālarāma Varmā, a Mahārājah of Travancore. He was born in 1724 A.D, ascended the throne in 1758 and ruled till his death in 1798.

O BĀLASARASVATI, also called Mayūri, Tāus, Peacock-sitār and Peacock-fiddle, is a North Indian instrument. In shape and construction it is like a Sitār but has a peacock-like resonator. It has movable frets. It is held like the cello and played with a bow. The body and the stem are painted to resemble a peacock. The instrument has a number of sympathetic strings. There is a parchment belly, over which the ivory bridge is placed. The forefinger and the middle finger of the left hand are used to stop the strings on the frets. The instrument is held in an oblique position and played—the neck

resting on the left shoulder and the legs of the peacock-resonator on the ground. The neck of the peacock is detachable. The instrument is finely ornamented with ivory and has a soft, mellow tone. Bālasarasvati Jagannātha Bhaṭgosvāmi of Tanjore was a distinguished performer on this instrument. His concerts were the admiration of such illustrious musicians of his time, like Mahā Vaidyanātha Ayyar.

BĀLA SĀVUNDARI, a rāga mentioned in the Tamil work, *Barata Nāṭṭiya Sāstiram* (18th Cent.)

BĀLASVĀMI DĪKSHITAR (1786-1858), the youngest brother of the great composer, Muttusvāmi Dīkshitar. He was born in the Parābhava year, Mithuna Ravi and As'vini nakshatra, Kanyā lagna corresponding to Wednesday 21st June 1786. Bālakrishṇa was his sarmam. He was a versatile genius. He attained great scholarship in Telugu and music. While young, he accompanied his father to Maṇali (near Madras) and there stayed for a number of years. It was there that Maṇali Chiṇṇayya Mudaliyār engaged a European violinist to give him lessons in violin playing, for three years. In the history of South Indian Music, Bālasvāmi Dīkshitar happens to be the first to receive systematic training in the technique of violin playing and to later on adapt it successfully for playing South Indian music. He also practised and became an expert performer on the vina, svarabat, sitār and mridangam. After his return to Tiruvārur along with his father, he started on his musical career. Along with his elder brother Chinnasvāmi Dīkshitar he gave a number of concerts. They were a good combination and the concerts by the pair were very successful and drew the praise of all the critics of the time. The potentialities of Jōḍippāṭṭu (ஜோடிப் பாட்டு–two people singing together in a concert) were demonstrated by them. Bālasvāmi Dīkshitar was honoured in many Samasthānams. While at Madurai, on a professional engagement, he lost his elder brother, Chinnasvāmi Dīkshitar. In great sorrow he went on a pilgrimage to Setu. On his way back, he came to Eṭṭiyāpuram. There the Rājāh heard him play the Violin and was so captivated by his music, that he forthwith appointed him Samasthāna Vidvān. This is the origin of the contact of the Dīkshitar family with the Eṭṭiyāpuram Samasthānam. Bālasvāmi Dīkshitar got married in Eṭṭiyāpuram and spent the rest of his life there. From the year 1824, when he entered service in the Samasthānam, he continued as āsthāna vidvān till the year of his demise. He passed away in Pingala year, Kumbha ravi (6th Mās'i) S'ukla Tritiyā, corresponding to Tuesday, February 16th, 1858. He has composed varṇas and darus and set to music the sāhityas of his royal patrons.

BALĀVALU, a dēs'iya rāga mentioned by Venkaṭamakhi in his *C.D.P.*

BĀLIKĀVASANTAM, a janya rāga derived from the 15th mēlakarta, Māyāmālavagaula:

s r g m p d n ṡ — ṡ n d n p m g r s (*S.K.*)

BALIVALAM, a janya rāga derived from the 53rd mēlakarta, Gamanas'rama:

s r g m d ṡ — ṡ n p m r s

BALLĀTI, a janya rāga derived from the 16th mēlakarta, Chakravākam:

s r g m p d n ṡ — ṡ n p m r g m r s

BĀNA, a synonym for the laghu, one of the shaḍangas.

BĀṆA, denotes the number five in musical mnemonics. In the *Svarārṇavam*, the name signifies the fifth svarasthāna, corresponding to the antara gāndhāra.

BĀṆA, the name of the fifth chakra in the scheme of 72 mēlakartas, comprising melas: 25–50.

Baṇa - bhū, signifies the fourth mēla in the V chakra—28.

Bāṇa - gō, signifies the third mēla in the V chakra—27.

Bāṇa - mā, signifies the fifth mēla in the V chakra—29.

Bāṇa - pā, signifies the first mēla in the V chakra—25.

Bāṇa - shā, signifies the sixth mēla in the V chakra—30.

Bāṇa - s'rī, signifies the second mēla in the V chakra—26.

BĀṆABADRAR, the hero of the Viragu viṟṟa padalam in *Tiruvilaiyāḍal Purāṇam* and the musician who flourished during the reign of Varaguṇa Pāṇḍiyan, the king of Madurai. When he was challenged by the North Indian musician Hēmanātha, Lord S'iva came in the guise of a wood-cutter and posing to be in the service of Bāṇabadrar, sang so exquisitely, that Hēmanātha, struck with wonder at the capacity of a mere wood - cutter in the service of Bāṇabhadra, ran away that very night. The rāga expounded by Lord S'iva on the occasion was Sādāri (ஸாதாரிபண்) (see also under Hēmanātha).

BANGĀḶA, a janya rāga derived from the 29th mēlakarta, Dhīra S'aṅkarābharaṇa :

s r g m p m r p s — s n p m r g r s

The phrase *p m g m r* occurs as a vis'ēsha sañchāra; *pa* is nyāsa; *pa* and *ri* are jīva svaras. Can be sung at all times. The Devata for this rāga is Gaṇēs'a and hence the appropriateness of Tyāgarāja's kriti "*Girirāja sutā*" (in praise of Gaṇēs'a) in this rāga. "*Munupē teliyaka pōyenā*" and "*Sākshilēdanuchu*" both of Tyāgarāja and "*Rārā Rāmā*" of Garbhapuri are other well-known kritis in this rāga.

This is an old rāga and is mentioned in the *Sangīta ratnākara* and *Sangīta makaranda.*

BANGĀḶA GAUḶA, a janya rāga derived from the 55th mēlakarta, S'yāmalāngi :

s r m p m d n ṡ — ṡ d p m g r s

BANGĀḶA VARĀḶA, the rāga in which the 21st ashṭapadi of Jayadēva was originally composed.

BANGĀḶA YŌSITA, a rāga mentioned in the *Sangīta makaranda.*

BĀNGĀLI, a rāga mentioned in the *Sangīta ratnākara* and *Sangīta makaranda.*

BANGĀRU KĀMĀKSHI, the celebrated Deity of Sri Kāmākshiamman Temple, Tanjore and the inspirer of the great composer, S'yāma S'āstri. The idol has a large percentage of gold in it and hence the name Bangāru (gold) Kāmākshi; also called Svarṇa Kāmākshi and Tanga (gold in tamil) Kāmākshi. According to tradition, this idol was made by Brahma. At the conclusion of a penance of His, at Kānchīpuram, He was blessed with the dars'ana of Devi's *Jyotis* (divine light). To commemorate the great event, Brahma made this golden image, installed it in a temple and offered pūja. Sage Dūrvāsa, amongst other Maharishis it is said, has performed pūja to this Deity. When Ādi S'aṅkarāchārya visited Kānchi, he chose the then ancestors of S'yāma S'āstri to perform pūja to this Deity. It was through this circumstance that the ancestors of S'yāma S'āstri came to be associated with Bangāru Kāmākshi.

After the fall of the Vijayanagar Empire, troublous times arose. The then archakas of the Deity left Kānchi in the year Akshaya (1566 A. D.) with the Deity for some secure place in the south. They halted for many years at various places and came to Gingee in 1594. After a stay of 15 years there,

they came to Uḍaiyārpālaiyam. The party stayed at this place for a long period of 85 years. About the year 1694, the party left Uḍaiyārpālaiyam. After halting for some years at Aṇakkudy, Vijayapuram, Nāgore, Maḍapuram and S'ikkil, they came to Tiruvārur. In the year Sārvari (1781) the party left for Tanjore with Bangāru Kāmākshi. Rajah Tulajāji built a temple for the Deity and S'yāma S'āstri's family has stayed in Tanjore ever since. S'yāma S'āstri's relations are also to be found in the places where his ancestors had sojourned along with the Deity during the long period of migration extending over two centuries. S'yāma S'āstri's compositions are all addressed to Devi Kāmākshi, his family Deity.

BANGA TĀḶAM, a time-measure mentioned in the Tamil work Barata Nāṭṭiya S'āstiram (17th century).

BĀṆI (Tam), the characteristic style of singing or performing associated with a particular singer or instrumentalist.

BĀNKĀ, a wind instrument used during the Pavitra utsavam in temples. It is a conical tube of brass.

BĀNSURI, the flute of North India.

BARATA CHŪḌAMAṆI, author of the *Tāla samuttiram*, a treatise in Tamil on the tāla system.

BARATA SĒNĀPATĪYAM, a work in Tamil on dancing and acting by Ādivāyilār. Aḍiyārkkunallār, in his commentary on the *Silappadikāram* refers to this work.

BARBARĀ, a janya rāga derived from the 64th mēlakarta, Vāchaspati:

s g m r g m d ṅ s — s n d m g r s

BARBARI, same as Barbarā.

BĀRI, the longer variety of nāgasvaram as opposed to the shorter variety called Timiri. The pitch of the bāri type is less than that of the timiri type.

BĀRUVA, a raga figuring in the marriage songs of the humorous type (*Vēḍuka peṇḍli pāṭalu*) in the Telugu Districts.

BASAMĀNA, a janya rāga derived from the 15th mēlakarta, Māyāmālavagaula:

s r g m p d ṅ ṡ — ṡ n d n p m r g m g s

BASANT, same as the rāga, Vasanta.

BASAVI, temple dancer.

BASS BAR, the thin strip of wood that is glued on to the under side of the belly of the violin, viola, cello and double bass. It serves the two purposes of supporting the pressure of the bridge and equalising the vibration. It runs parallel to the string of the lowest pitch.

BASTRAN, a percussion instrument of Burma. It is like a melodeon. There is a boat-shaped resonator and on the top are placed 21 bamboo pieces, parallel to each other. The pieces are of different length and hence give notes of different pitch. They are struck with two sticks and played.

BASŪLI, a kind of flute used in Nepal during weddings and dances.

BAUL songs, the folk songs of Bengal.

BAUḶA, same as Bauli (mentioned in the Tamil work, *Barata Nāṭṭiya S'āstiram*).

BAUḶĀMUKHI, a janya rāga derived from the 45th mēlakarta, Subhapantuvarāli:

s r g ṁ p ṅ ṡ — ṡ ṅ d p m g r s (P. S. Ms.)

BAUḶI, a janya rāga derived from the 15th mēlakarta, Māyāmālavagaula:

s r g p d ṡ — ṡ n d p g r s

Upānga raga ; ghana rāga and belongs to the Dvitiya ghana panchaka. Elaborately developed tānas are available for this rāga in manuscripts. Sometimes a mild trace of nishāda is heard in the ārōhaṇa. *ri*, *ga* and *dha* are jīva svaras. Gamaka varika rāga. *Ga* and *Pa* are nyasa. A rāga to be sung before sunrise. An auspicious rāga.

BAUḶI GŪGRĪ, a janya rāga derived from the Māyāmālavagaula mēla and referred to by C. B. N. in his *Key tō Hindu music* P. 43.

BAUḶI RĀMAKRIYA, a rāga figuring in the kritis of the Tāllapākam composers (see *Vol. II, Adhyātma S'ankirtanulu p.* 264).

BAURI, one of the 16 major paṇs of ancient Tamil music; mentioned in the *Pingalāndai*.

BĀYĀ, the counter-part of the Tabla, the common drum used in concerts of Hindusthāni music. It is an one-faced conical drum and corresponds to the left head of the Mridangam of South India. The shell is either of wood, metal or clay. Modern bāyās are provided with tuning blocks. A permanent fixture of black paste, thinner and smaller in area compared to that of the Tabla is seen on the baya's head. This may be in the centre or at a side of the drum-head.

BAYALĀṬA (Kannaḍa), Yakshagāna or open-air play.

BEAK FLUTE, the flute with a mouth-piece of the flageolet or the tin-whistle type.

BEBAS, same as Bibhas (see below).

BĒGAḌA, a janya rāga derived from the 29th mēla, Dhīra S'ankarābharaṇa:

s g r g m p d p s — *s N d p M g r s*

An upānga rāga and a vakra rāga. In the phrases: *d P M* and *P d N d p* a slightly sharpened form of s'uddha madhyama and a slightly flattened form of the kākali nishada are used. These notes are characteristically termed the *Bēgaḍa madhyama* and *Bēgaḍa nishāda*. *Ma*, *dha* and *ni* are the jiva svaras. *Ri* and *Dha* are not nyāsa, but *pa* and the slightly sharpened *ma* are nyāsa svaras. Useful as a major rāga for the purpose of pallavi exposition in concerts. This is not an ancient rāga.

'Bēgaḍa migaḍa' is a saying in Telugu. This means that Bēgaḍa rāga is as delicious as cream.

BĒGAḌA MADHYAMA, a slightly sharpened form of s'uddha madhyama or F Natural and used in the Bēgada rāga; frequency 27/20.

BĒGAḌA NISHĀDA, a slightly flattened form of kākali nishāda or B Natural and used in Bēgaḍa rāga.

BEHAG, the rāga commonly knowu as Hindusthāni Behag in South India. This is one of the most pleasing dēs'ya rāgas. A janya rāga derived from the 29th mēla, Dhīra S'ankarābharaṇa:

s g m p n d n s — *s n d p m G r s*

A bhāshānga rāga with the two foreign notes, kaisiki nishāda and prati madhyama. The phrase *P m m G* wherein the first *ma* is prati madhyama and the second *ma* is s'uddha madhyama is particularly pleasing. Gōpālakrishṇa Bhārati and Svāti Tirunāl are the earliest composers to compose in this dēs'ya rāga in South India.

BELL, The hollow metallic instrument of the autophonic group, closed at one end and which when struck gives a clear ringing note of a definite pitch. The bells are struck either by a freely suspended clapper from inside or by a hinged hammer or mallet from the outside. In the former case, the clapper strikes against the

inner surface of the bell and in the latter, the hammer strikes against the outer rim of the bell. Bells installed in Tower clocks are struck by mechanical devices. The sizes of bells vary from the smallest hand bell used in domestic worship to the biggest church bells and tower clock bells. Bells of various kinds are used in the countries of Asia. Tibetan bells especially are wellknown.

Bells are made of bronze, the best alloy being 76 per cent of pure copper and 24 per cent of pure tin. The pitch of a bell varies inversely with the cubic root of its weight,

Bells are found in all temples and churches. There are bells of gold, giving clear notes in the Ananta Padmanābhaswāmy temple at Trivandrum. In the temple of Naṭarāja in Chidambaram the pitch of the notes given by the bells agree most pleasingly with the pitch of the note given by the conch. During the daily rituals, both these instruments are sounded together. The sounds not only contribute to the spiritual atmosphere of the place but also facilitate concentration.

A set of bells and manufactured to give notes of a specific scale is played either by hand or by some form of mechanism. Tunes played on mechanically operated bells, can be heard for long distances. Bell music is played periodically for the entertainment of the people in Utrecht (Holland) and other towns and cities of the West. See also under Carillon.

BELLOWS, a mechanical contrivance for supplying a strong current of air and used in wind instruments like the organ and the harmonium.

BELLY, the name of the top plank of the resonators of all stringed instruments of the bowed and plucked groups. The bridge stands on the belly and over the bridge pass the strings. The belly may be flat as in the vina, guitar and mandoline or slightly convex as in the Tambura or slightly concave as in svarabat and tāus. The belly may be a flat piece of wood or a vellum stretched over the hollow resonator.

BEṆŪ, a long drawing-room wind instrument made of bamboo and used in the province of Orissa.

BHADRA, a janya rāga derived from the 25th mēla, Māraranjani :

s r g r m d p d p d n s — s n d m g r s

BHADRA, a variety of sthāyi alankāra and wherein phrases occur in the following pattern and sequence :

s r s, r g r, g m g etc.

BHADRABĀṆAM, a tāla mentioned in the Telugu work, *Rāga tāla chintāmaṇi* (17th century).

BHADRĀCHALA, one of the signatures used by Bhadrāchala Rāmadās, in his compositions.

BHADRĀCHALAM, the sacred place on the northern bank of the River Gōdāvary and situated on the eastern border of Hyderabad State. It is hallowed to the memory of the great composer, Bhadrāchala Rāmadās. He drew inspiration for his compositions from the presiding Deity Sri Rāma of the Temple.

The shrine for S'rī Rāma in this place attracts thousands of pilgrims every year. Devotees who complete a Rāmakōṭi, i.e., write the name of S'rī Rāma a crore of times, carry and deposit the note books containing the Rāmakōṭi in this shrine. Twenty-two miles from Bhadrāchalam is the place Parṇas'ālā, wellknown to the students of *Rāmāyaṇa*. Bhadrāchalam has gained importance since the time of the great composer, Bhadrāchala Rāmadās (17th cent).

BHADRĀCHALA RĀMADĀS, the great composer of devotional songs in Telugu. He lived in the 17th century. He was a Telugu Brāhmin of the Niyōgi sect and his house name was Kancherla. His father was Linganna Mantri and mother Kāmāmba. Both belonged to the place Nelakondapalle in Golconda. Rāmadās was the only son of his father. Rāmadās was the sister's son of the two famous brothers: Akkanna and Mādanna who held influential posts (the former as the controller of the Forces and the latter as the Chief Minister) in the court of Abdul Hassan Qutub Shah (1672 - 1687 A.D.), the last Ruler of Golconda. This Mahomedan Ruler is the person appearing under the name of 'Tānesha' in the popular story of "*Rāmadās Charitram*". Tānesha is also referred to as Tānā-shā i.e., one who loved to hear tānas.

Kancherla Gōpanna Gāru, as Bhadrāchala Rāmadās is referred to, became a great scholar. He lost his parents early in his life. With the influence of his maternal uncles, he got himself appointed as the Tāhsildār of Bhadrāchalam Taluq. He proved an able official and improved the collection of revenues due to the State.

Tradition has it that Kabīr Dās, the great bhakta appeared to him in dream and gave him the upades'a of Tārakāmantra. From that time onwards, his devotion to Rāma increased. He began to compose beautiful songs in his praise. People of Bhadrāchala came to call him Rāmadās i.e., a devotee of Rāma and this name has since come to stay for him. (A parallel instance is that of Purandara Dās whose earlier name was Sīnappa i.e., Srīnivasa) His wife was greatly attached to him. She truly shared the joy of devotion to S'rī Rāma along with him. A son was born to them and he was named Rāmudu. Rāmadās celebrated the Rāmanavami festival every year with great devotion and enthusiasm.

The temple of S'rī Rāma on the top of the hillock in Bhadrāchalam was in a dilapidated condition. He renovated the temple and for this purpose used the revenues due to the State. For this offence he was sentenced to 12 years imprisonment. He was kept in a cell in the Golconda fortress. (The place wherein he was incarcerated has since become a place of pilgrimage). During the course of his prison life, according to tradition, Rāma and Lakshmaṇa appeared before the Ruler of Golconda one night, as two beautiful youths. They posed as messengers of Rāmadās and paid the entire amount owed by him to the State and obtained his release. Later the two youths went near the jail, showed the release order to the officer on duty and procured the release of Rāmadās. The Nawab realised the greatness of Rāmadās and felt humbled. Next morning, he met him and apologised for all the wrongs done to him.

The songs composed by Rāmadās can be divided into: (1) those composed prior to his prison life (2) those composed during the prison life and (3) those composed after his release. His songs have a wide appeal and are sung in all the concerts and bhajana parties of South India. The soul-stirring nature of his songs, the depth of the feeling underlying them and their sweet and melodious music have an irresistible appeal. Tyāgarāja pays his homage to Bhadrāchala Rāmadās in two of his Kritis: *Brundāvana lōla* (Tōḍi rāga) and *Kshīrasāgara s'ayana* (Dēva gāndhāri). Besides the *Dās'arathi s'atakam*, Rāmadās has composed many nāmāvalis and divyanāma kīrtanas.

Bhadrāchala Rāmadās is a rare instance of a bahumudrakāra i.e., who used plural signatures. Sometimes he signed as Rāmadāsa and at other times he used the

mudra : Bhadrāchala or its synonyms, Bhadras'aila, Bhadragiri or Bhadrādri.

Bhadrāchala Rāmadās is sometimes referred to as Bandēkānā (prison) Rāmadās.

BHADRĀDRI, one of the mudras used by Bhadrāchala Rāmadās in his compositions.

BHADRĀDRI VĀSA, a famous composer of divyanāma kirtanās with the signature *Bhadrādri*.

BHADRAGĀNDHĀRI, a janya rāga derived from the 29th mēla, Dhira S'ankarābharaṇa :

s r m p n s — s n d m r g s

BHADRAGIRI, 1. same as Bhadrādri or Bhadrāchala.

2. One of the ankitams of Bhadrāchala Rāmadās.

3. The signature adopted by Rāmachandra Yatīndra in his compositions.

BHADRAKĀḶIPATTU, songs on the Deity Bhadrakāḷi, sung in the temples of Malabar.

BHADRAKARA, a janya rāga derived from the 33rd mēla, Gāngēyabhūshaṇi :

s r g r m p d n s — s n d n p m r g s

BHADRAS'AILA, another of the signatures used by Bhadrāchala Rāmadās.

BHADRA SĀRANGA LĪLA, a janya rāga derived from the 22nd mela, Kharaharapriya :

s r g m p d p n s — s d p m r s (S. K.)

BHADRAS'RĪ, a janya rāga derived from the 17th mela, Sūryakāntam :

s r g d n s — s n d g r s

BHAGAṆA, a kind of prosodial foot and consisting of a guru and two laghus : S 1 1 .

BHĀGAVATA DAS'AMA SKANDA NĀṬAKAM, an operatic work in Tamil by Ananta Bhārati (1845-1905). It was begun in 1883 and completed in 1889. He has also written the Uttarakāṇḍa of the Rāmāyaṇa in the form of an opera. (see under *Ananta Bhārati*).

BHĀGAVATA GŌSHṬHI, a group of devotees singing sacred songs.

BHĀGAVATA MĒLAM, the dance party consisting of Bhāgavatars or devotees, as opposed to the *Naṭṭuvamēlam*, or the dance party consisting of professional dancers and naṭṭuvanārs.

BHĀGAVATA MĒḶA NĀṬAKAM, the devotional dance drama enacted in front of the Deity in temples during the annual festivals, in places like Melaṭṭur, Uttukkāḍu, S'ūlamangalam, S'āliyamangalam, Nallūr, Tepperumālnallūr in Tanjore District and in Kūchipūḍi in Krishṇa District.

BHĀGAVATA NAṬANAM, religious dance performed by Bhāgavatars as part of worship.

BHĀGAVATAPRIYA, an epithet of Vishṇu, meaning the lover of Bhāgavatas or devotees who sing his praise.

BHĀGAVATAR (Tam.), BHĀGAVATULU (Tel.), the name given in South India, to performers of Kathā Kālakshēpams or religious discourses to the accompaniment of music. In Malabar, music teachers and professional musicians are called Bhāgavatars.

BHĀGAVATA SAMPRADĀYAM, another name for Harikathā Kālakshēpam or religious discourse to the accompaniment of music.

BHAGAVAT BHAJANA PADDHATI, a valuable anthology of sacred songs in Telugu published by T. P. Kodaṇḍarāma Ayyar, Madras (1913). This contains the texts of more than a thousand songs and includes selections from Sanskrit, Telugu, Kannada and Mahraṭṭi composers.

BHAGAVAT BHAJANŌTSAVA PADDHATI, a book in grantha script containing the songs sung in Bhajanas and presented in their sequential order: (Kumbakonam, 1920).

BHAGAVATI, a janya rāga derived from the 26th mela, Chārukēs'i

s r g m n s — s n m g r s

BHAGAVATPRIYA, a janya rāga derived from the 22nd mēla, Kharaharapriya :

s r G m r m p d n s — s n d p m r s

BHAGAVAT SĀRĀMṚITAMU, a small book of devotional songs in Telugu published by Tachūr Singarāchārlu (1916). The songs herein are given in notation.

BHĀGĪRATI, a janya rāga derived from the 20th mēla, Naṭhabhairavi :

s r g d n s — s n d g r s

BHAGNA TĀḶAM, one of the time-measures mentioned by Sārngadēva in his list of 120 dēs'i tālas.

BHĀGYA RANJANI, a janya rāga derived from the 22nd mēla, Kharaharapriya :

s r g m d n s — s p m g r s (S.K.)

BHAIRAVA, the mēla in Hindusthāni music corresponding to the mela, Māyāmāḷavagauḷa of the Southern system.

BHAIRAVADHVANI, a janya rāga derived from the 52nd mēla, Rāmapriya :

s r g m p m n d s — s d p m g r s

BHAIRAVAM, a janya rāga derived from the 17th mēla, Sūryakāntam :

s r g m p d n s — s D p m g r s

An upānga rāga; *ri, ma* and *ni* are the jīva svaras; can be sung at all times. Tyāgarāja's *Mariyāda gādayya* is a wellknown kriti in this rāga.

BHAIRAVI, a janya rāga derived from the 20th mēlakarta, Naṭhabhairavi :

*s r g m p * d n s — s n d p m g r s*

A bhāshānga rāga taking the foreign note chatus's'ruti dhaivata. The anya svara occurs in the phrases: *p d n S, p d n d n S* and *s n d n S*. One of the few bhāshānga rāgas with the anya svara incorporated in the scale ; *ri, ga, ma* and *ni* are the jīva svaras ; *ri, ma, pa, ni* and chatus's'ruti *dha* are nyāsa svaras ; *ga, ma* and *ni* are kampita svaras ; *r m G r s* and *P, d M* and *p d n d M* are vis'esha prayōgas. The commencing notes for melodies in this rāga are *ni, ri* and *dha* (chatus's'ruti). Dāṭu svara prayōgas like *n g r g s r, n r s r n S, p r S n d P, m n d p* and *m p G r s* lend beauty to the rāga. Tristhāyi rāga. Sarva svara gamaka varika rakti rāga. A major rāga, with a number of compositions in it. It can be sung at all times. It figures in operas and dance dramas. This rāga corresponds to the Tēvārappaṇ Kaus'ikam.

The origin of this rāga can be traced to the ancient scale sa grāma. This rāga is mentioned in the *Sangīta ratnākara, Sangīta makaranda, Sangīta samaya sāra*, Lochana kavi's *Rāga tarangiṇi* and all the later works.

The Bhairavi of Hindusthani music is the Tōḍi rāga of Karnāṭic music.

BHAJA GŌVINDA STŌTRAM, a hymn in 14 stanzas composed in sanskrit in praise of Lord Gōvinda by S'ankara (7th cent). This is usually sung in Māṇd rāga, Ādi tāḷa.

BHAJAN, a devotional song or a song on a religious theme. The bhajans of Mīra Bāi and Tulsi Dās are wellknown.

BHAJANA, a democratic form of worship consisting in reciting the Names of the Lord and singing His Praises through kirtanas and other types of devotional songs. The people present in a bhajana party participate in the worship either as singers, instrumental accompanists or listeners. Old and young, men and women, the initiated and the uninitiated all alike participate in bhajana. A bhajana party consists of :—

(1) a leader called the Bhāgavatar,

(2) singers who sing devotional songs either individually or along with the Bhāgavatar,

(3) Musical accompanists who provide the drone and rhythmic accompaniment and

(4) others who derive spiritual solace by listening to the sacred music. Even these silent participants join when a nāmāvali is sung. The choric response of the congregation to a puṇḍarīkam of the Bhāgavatar is at once striking and impressive.

The tambura is usually used to provide the drone accompaniment. In places not musically advanced,[1] it is usual to find a s'ruti box or a harmonium used for the purpose. Rhythmic accompaniment is provided by a performer on the mridangam. Occasionally a kanjira is used for the purpose. A number of people generally play the cymbals (jālrā) in a bhajana and this not only strengthens the rhythmic accompaniment of the mridangam, but also provides a religious atmosphere. The pleasing sounds of the Paṇḍharpūr jālrās are wellknown. Sometimes a violinist is engaged to provide a musical accompaniment. In fact, the first introduction to the village folk to music is the bhajana performed on sacred days in the village temple.

Bhajanas are performed in the houses of accredited devotees an Fridays, Saturdays, Ēkādasi, New moon and Full moon days and on the days of the stars: Krittika, Rōhiṇi and Punarpūsam. They are also performed in Temples, Maṭams and Mandirams constructed specially for the purpose. The Bhāgavatar who leads the bhajana is a religious-minded person, initiated into the holy task by another and senior bhāgavatar. Such people have a sacred string (sūtram) tied on to the right arm as a mark of their initiation.

Bhajanas performed in houses or Bhajana mandirams on any of the sacred days mentioned above may be said to be of the stationary type. The entire bhajana is performed at one place, all the people sitting. During Divyanāma sankīrtanam, however, a select number of devotees go round and round the sacred lamp, specially brought and kept in the centre of the hall for the purpose. As against this is the mobile Bhajana party which accompanies a Deity in a temple procession, behind the Vēda pārāyaṇa goshṭhi. During the month of Mārgas'ira (மார்கழி) December - January, it is usual to find bhajana parties starting from a temple and going round the māḍa streets of the place and finish again at the place from whence they started.

The *Unchavritti Bhajana party* is a mobile party, wherein the Bhāgavatar, dressed in the Unchavritti costume goes on slowly along the streets in the company of devotees, singing kirtanas. The housewifes and the householders in the houses on both sides of the street eagerly await the approach of the Bhajana party and reverentially offer rice and dhall to the Unchavritti bhāgavatar. The bhāgavatar who is vowed to a life of poverty, plain living, high thinking and service to humanity utilises the rice and other articles given during the unchavritti to maintain his family and the large number of sishyas who may have come to study under him. The unchavritti is done in the mornings. The evening is utilised by the Bhāgavatar in

teaching his disciples and in giving religious discourses. Tyāgarāja, the great composer of Tiruvaiyār has lived the life of an ideal Unchavritti Bhāgavata. There have been instances when Tyāgarāja was invited to come with his goshṭhi to other places in Tanjore for Unchavritti bhajanas.

During the Saptasthāna Utsavam for which Tiruvaiyār in Tānjore District is justly famous, numerous bhajana parties accompany the Deity. This is a festival in which Deities from seven shrines participate. The Deities are carried on beautifully decorated glass palanquins. (In these palanquins small pieces of looking glass are artistically studded over the frame and the cover. The glitter of these glass pieces both during day and night furnish a most lustrous spectacle). The main palanquin with the Deity starts from the Tiruvaiyār temple early in the morning. This is joined by the Palanquins from other shrines as the procession touches: Tiruppayaṇam, Tiruchchoṭrutturai, Tiruvēdikuḍi, Tirukkaṇḍiyur, Tiruppūnturutti and Tillaisthānam. The full procession reaches the Tiruvaiyār temple the next morning. At least fifty thousand pilgrims accompany the procession on foot, all the twenty-four hours. The residents of each of the above villages vie with each other in affording welcome to the vast concourse of pilgrims. They are provided with food, drinking water and light tiffin at various places. The whole route is decorated and pandals are erected at short distances to provide shelter from the hot sun. It is a grand sight to see this festival which takes place in the month of April. During the course of the procession, if the rivers which have to be crossed happen to be in floods, the bearers of the Palanquins skilfully manage to swim across the river with the Palanquins on their back. At least a hundred bhajana parties used to accompany this procession. In the days when Tyāgarāja lived, he himself led a bhajana party in this festival. Care was taken by him to see that songs in the rāgas appropriate to the particular hour were sung. Thus in the morning, his kritis in Dhanyāsi and Kēdāra rāga were sung. In the afternoon, songs in Mukhāri and Bēgaḍa were sung. In the evening, songs in Pūrvakalyāni, Nāṭakuranji and Vasanta were sung and so on.

The mobile bhajana is referred to as the Vidhi bhajana i.e., a bhajana party going along the streets.

The Bhajana as a form of worship received special impetus from the days of the Bhāgavatam. Tāḷḷapākam Chinnayya of Tirupati (15th cent.) is regarded as the Mūla purusha of the modern bhajana paddhati. Luminaries in the realm of sacred music like Purandara Dās, Bhadrāchala Rāmadās, Bōdendra sadguru swāmi, Ayyāvāl, Sadās'iva Brahmēndra, Tyāgarāja and many others have not only enriched the repertoire of Bhajana music but have also raised the dignity of this form of worship. In the nine kinds of bhakti: S'ravaṇam, Kirtanam, Smaraṇam, Pādasēvanam, Archanam, Vandanam, Dāsyam, Sakhyam and Ātmanivēdanam, the bhajana provided scope for six of the above.

Swāti Tirunāl ahārājah* has composed nine songs elucidating these nine kinds of bhakti. These nine songs are collectively called *Navaratnāmālikā kīrtanas.* The names of these songs as well as their rāga and tāla are given below:—

BHAKTI	SONG
S'ravaṇam	*Bhavadīyakathā* (Bhairavi - Ādi)
Kirtanam	*Tāvaka nāmāni* (Kēdāragauḷa - Jhampa)
Smaraṇam	*Satatam samsmarōṇiha* (Nīlāmbari - Aṭa)
Pādasēvanam	*Pankajāksha* (Toḍi - Rūpakam)

BHAKTI	SONG
Archanam	*Ārādhayāmi* (Bilahari - Aṭa)
Vandanam	*Vandē Dēva Dēva* (Bēgaḍa - Jhampa)
Dāsyam	*Paramapurusha* (Āhari - Aṭa)
Sakhyam	*Bhavati Vis'vāsō* (Mukhāri - Aṭa)
Ātmanivēdanam	*Dēva Dēva kalpayāmi* (Nādanāmakriya - Rūpakam)

In a mobile bhajana party, it is usual to sing a song completely standing at one place and then march to the music of a nāmāvaḷi or divyanāma kīrtana. The clear-cut and impressive rhythm of the nāmāvaḷis and divyanāma kirtanas facilitate marching. When the nāmāvaḷi or divyanāma kirtana is concluded, the party again stand at the spot of conclusion and sing song completely and then proceed This procedure is followed till the party comes back to the place from whence they started.

For a bhajana performed in a house, mandiram, maṭam or temple, a regular sequence has been formulated. It may take about eight hours to go through the whole series of items. If the bhajana starts at about 9 P.M. it will be 5 A.M. by the time it finishes. The following is the sequence of items in a bhajana performed in the orthodox style on Ēkādas'i and other sacred days:

1. Nāmāvaḷi.
2. S'lōkas in praise of Gaṇēsa, Sarasvati etc., S'lōkas in praise of Prahlāda, Nārada and other great bhaktas, and s'lōkas elucidating the greatness of Nāma mahima, etc.
3. Tōḍaya mangaḷam.
4. Guru kīrtana.
5. An ashṭapadi of Jayadēva.
6. A Taranga of Nārāyaṇa Tīrtha.
7. Songs in praise of Gaṇēs'a, Subrahmaṇya, Sarasvati, S'iva and Pārvati.
8. Upachāra kīrtana.
9. Songs in praise of Rāma, Sīta and Ānjanēya.
10. Songs in praise of Krishṇa.

With this, the first half of the bhajana comes to a close. Visitors are now given a chance to sing a few songs.

The second half starts with the Divyanāma Sankīrtanam. The lamp kept near the Deity or the Picture of God is brought to the centre of the hall and a select group of devotees go round and round the lamp slowly, singing the Divyanāma sankīrtanas. These are songs specially composed for the purpose. *Gōpikā gītam* is also sung. The lamp is then taken back to its original place. Then the ḍōlōtsavam is gone through. Na angu, Padyam, Lāli, Ūnjal, and other songs are sung. With the singing of the Mangaḷam the bhajana comes to a close. The party break up after receiving the Prasādam.

A person who performs or participates in a bhajana will, at the end, feel as if he has gone through a purificatory bath.

In the *Tēvāra bhajaṇa*, trained singers of Tamil sacred hymns (*Tēvāram, Tiruvāchagam* etc.) called ōduvārs take the place of the bhāgavatars. Tinkling basin cymbals are used by them instead of the jālrās. Tēvāra bhajanas also may be of the mobile type or stationary type.

BHAJANA GOSHṬHI, the group of devotees forming a Bhajana party, inclusive of the leader (the bhāgavatar), singers and instrumentalists.

BHAJANA MANDIR or MANDIRAM, a hall dedicated for the performance of bhajanas.

BHAJANA MAṬAM or MAṬH, a place intended for the performance of bhajanas.

BHAJANA PADDHATI, the sequence of items gone through in a performance of bhajana.

BHAJANĀVALI, a book containing bhajans.

BHAJANŌTSAVA PADDHATI, a book containing songs sung in bhajanas and presented in their sequential order.

BHAKA MANJARI, a janya rāga derived from the 47th mela, Suvarṇāngi:

s g m n p d n s — s n p m g r s

BHAKTA PRIYA, a janya rāga derived from the 16th mēla, Chakravākam:

s g m p d n s — s n d p m r g m g s (S.K.)

BHAKTI MANJARI, a work of Swāti Tirunāl Mahārājāh of Travancore.

BHAKTI MUDRA, the mudra or identity relating to the particular type of bhakti, s'ravanam, kīrtanam, smaraṇam, etc. In the songs elucidating the nine kinds of bhakti or devotion, it is usual to find the name of the particular bhakti incorporated in the sāhitya of each song (See Swāti Tirunāl' *Navaratna mālīkā kīrtanas*).

BHAKTI RASA, the feeling of devotion. This is the tenth rasa. Rāgas like Bhairavi, Kēdāragauḷa and Yadukulakāmbhōji are useful for portraying this feeling.

BHALLĀDI, a janya rāga derived from the 16th mēla, Chakravākam:

s r g m p d n s — s n p m r g m r s (S.K.)

BHALLATI, a strī rāga mentioned by Nārada in his *Sangīta makaranda*. This is also mentioned as one of the paṇs (பண்கள்) by Arabatta Nāvalar in his Tamil work, *Barata S'āstiram* (Rāga chapter).

BHALLĀTIKĀ, one of the upānga rāgas of Hindōla and mentioned in the *Sangīta sudhā*.

BHĀMĀ KALĀPAMU, a dance drama in Telugu, staged by the Kūchipūḍi Bhāgavatas.

BHĀMĀMAṆI, a janya rāga derived from the 15th mēla, Māyāmāḷavagauḷa:

s m r g m d n s — s d p g r s (S. S. P. S.)

The same book mentions another rāga of of this name and derived from the 61st mēla, Kāntāmaṇi:

s r g m d n s — s n d m g r s

BHAMMĀṆA PANCHAMA, a rāga mentioned in the *Sangīta ratnākara*.

BHAMMĀṆI, a rāga mentioned in the *Sangīta ratnākara*. The *Sangīta samaya sāra* mentions this rāga under the heading of Bhāshānga shāḍavas.

BHĀNAVI, one of the four rāgas belonging to the group of Ṭakka janya vibhāshās and mentioned in the *Sangīta sudhā*.

BHĀṆḌI, a bhārya rāga of Bhairavi and mentioned in the *Sangīta sarvārtha sāra sangrahamu* (Telugu) P. 21.

s R p d s — p m g r s n d p

Also mentioned as a s'uddha rāga of ancient music (C.R.S. *Rāmāyaṇa Notes* P. 253).

BHĀṆḌĪRA BHĀSHĀ, a kind of prākrit or a varied form of the sanskrit language. During the medieval period, sāhityas of gītas and other musical forms were composed in the bhāṇḍīra bhāshā. According to Vis'ves'vara (*alias* Vāgīs'a) who has written a treatise on the grammar of this language, 'Bhāṇḍīrā is best suited for music, having had its origin in the melodious medley of the lyrical notes that arose when S'rī Krishṇa danced with the flute in His hand, in the company of the Gōpis of different countries and tongues. This language

is thus a creation from Kāmbhōji, Māgadhi, Gauḍi, Mahārāshṭri, Kalingi and Gairvāṇi with a sense to its potency for rich musical effect'. The bhāṇḍira bhāshā received an impetus for its development from the time of Bhōja and Sōmēs'vara. Some lakshaṇa gītas and some of the gītas of Purandara Dās and other medieval composers are in this language.

BHĀNU CHANDRIKĀ, a janya rāga of the svarāntara - auḍava type and derived from the 8th mēla, Hanumatoḍi :

s m d n s — s n d m g s (S. K.)

BHĀNU CHŪḌĀMAṆI, a janya rāga derived from the 18th mēla, Hāṭakāmbari :

s r g m p s — s n d n p m g r s (S. K.)

BHĀNU DHANYĀSI, a janya rāga derived from the 45th mēla, S'ubhapantuvarāḷi :

s r g m n d n — d p m g r s ṇ s (S. S. P. S.)

BHĀNU DĪPAKAM, a janya rāga derived from the 24th mēla, Varuṇapriya :

s r g m p d n s — s n p m r s (S. K.)

BHĀNU DĪPARAM, a janya rāga derived from the 34th mēlakarta, Vāgadhis'vari :

s m r g m p s — s d p m g m r s (S. S. P. S.)

BHĀNUGAUḶA, a janya rāga derived from the 7th mēla, Sēnāvati :

ḍ s r g m p d n — d p m g r s n d p (S. K.)

BHĀNU GĪRVĀṆI, a janya rāga derived from the 45th mēla, S'ubhapantuvarāḷi :

s r g m p d n s — s n d m g r s

BHĀNU JYŌTISHMATI, a janya rāga derived from the 67th mēla, Sucharita :

s r g m p d n d s — s n d p m g m r s (S. S. P. S.)

BHĀNUKĀNTI, a janya rāga derived from the 25th mēla, Māraranjani :

s r m p d n s — s n d p m r s

BHĀNUKIRAṆI, a janya rāga derived from the 27th mēla, Sarasāngi :

s g m d n s — s n d p m g r s (S. K.)

BHĀNUKŌKILA, a janya rāga derived from the 12th mēla, Rūpavati :

s m p d n s — s d n p m g s

BHĀNUKRIYA, a janya rāga derived from the 30th mēla, Nāgānandini :

s m g m p d n s — s n d p m g r s (S. K.)

BHĀNUMANJARI, a janya rāga derived from the 34th mēla, Vāgadhis'vari :

s r g m p n s — s n p m r g r s

BHĀNUMATI, (1) a janya rāga derived from the 4th mēlakarta, Vanaspati :

s r g r m p s — s n d p m g r s

(2) the name of the fourth mēla in the asampūrṇa mēla paddhati.

BHĀNUPRATĀPAM, a janya rāga derived from the 25th mēla, Māraranjani :

s r g m p d s — s d p m g r s (S. K.)

BHĀNUPRIYA, a janya rāga derived from the 1st mēla, Kanakāngi :

s r g m p s — s p m g r s (S. S. P. S.)

The same work mentions another rāga of this name, as a derivative of the 21st mēla, Kīravāṇi :

s r g d n s — s n d g r s

BHĀNUTA, a janya rāga derived from the 29th mēla, Dhīra s'ankarābharaṇa :

s m g m p d n s — s d p m g r s (S.S.P.S.)

BHĀRATI, a danseuse.

BHĀRATI, GŌPĀLAKRISHṆA, see under Gōpālakrishṇa Bhārati.

BHĀRATI, KAVIKUNJARA, see under Kavikunjara Bhārati.

BHĀRATI, SUBRAHMAṆYA, see under Subrahmaṇya Bhārati.

BHĀRATI, TIRUKKAḌAIYŪR, see under Tirukkaḍaiyūr Bhārati.

BHĀRATĪYA NĀṬYA S'ĀSTRAM, the comprehensive work, *Nāṭya s'āstra* by Bharata Muni. There are two editions of the whole work—one by the Nirṇaya Sāgar Press, Bombay and the other in the Kāshi Sanskrit Series, Banaras.

BHĀRATĪYA SANGĪTA, a work on music in Mahratti by K. G. Mulay (Bombay 1941).

BHĀRATĪYA SANGĪTA S'ĀSTRA, the science of Indian music.

BHĀRATĪYA SRUTI - SVARA - RĀGA S'ĀSTRA, a work on music in Hindi by Paṇḍit Firoze Framjee (Poona, 1935).

BHĀRAVĪ, an upānga rāga of the sampūrṇa class, mentioned by Pārs'vadeva in his work, *Sangīta samaya sāra.*

BHARBHARA, a janya rāga derived from the 64th mēla, Vāchaspati :

s g m r g m d n d s — s n d m g r s
(*P. S. Ms.*)

BHĀRGAPRIYA, a janya rāga derived from the 25th mēla, Māraranjani :

s r g d n s — s n d g r s

BHĀRGAVI, (1) a janya rāga derived from the 9th mēla, Dhēnka :

s g m p d n s — s n d p m g s

(2) a janya rāga derived from the 37th mēla, Sālagam :

s g m p d n s — s n d p m g s

BHARMĀMBARI, a janya rāga derived from the 30th mēla, Nāgānandini :

s r m d n s — s n d m r s

BHARMĀNGI, a janya rāga derived from the 33rd mēla, Gāngēyabhūshaṇi :

s r g d n s — s n d g r s

BHĀRYA RĀGA, literally a wife raga; same as Rāgiṇi. Rāgas in Hindusthāni music were classified into Rāgas, Rāginis, Putras, etc. Six male rāgas were recognised and to each of them were assigned five bhārya rāgas.

BHĀSA, one of the twenty s'uddha rāgas mentioned in the *Sangīta sudhā*.

BHĀSA VALITĀ, one of the four rāgas of the Antara bhāshā group mentioned in the *Sangīta sudhā.*

BHĀSHĀ, one of the six types of Mārgi rāgas of ancient music and mentioned by S'ārngadeva in his *Sangīta ratnākara.*

BHĀSHĀNGA, one of the four kinds of dēs'i rāgas. Dēs'i rāgas or the rāgas in use in the different parts of India were classified in the time of S'ārngadēva into Rāgānga, Upānga, Bhāshānga and Kriyānga.

The term bhāshānga rāga in modern music means a janya rāga which takes a foreign note in specified sanchāras for the sake of ranjakatva or aesthetic beauty. Bhairavi, Kāmbhōji and Bilahari are wellknown examples of bhāshānga rāgas.

BHĀSHĀNGA AUḌAVA, an auḍava rāga of the bhāshānga class and referred to by Pārs'vadēva in his *Sangīta samaya sāra.*

BHĀSHĀNGA KHAṆḌA, the name of the third section of a rāgānga rāga lakshaṇa gīta and which contains the names of the bhāshānga rāgas derived from that mēla.

BHĀSHĀNGA RĀGA, a janya rāga, wherein one, two or three foreign notes (notes foreign to its mēlakarta) come in for the sake of enriching its melodic beauty. Such notes come in well defined sanchāras. In bhāshānga rāgas like Bhairavi, Asāvēri, Mukhāri, Punnāgavarāli and Sāranga, the foreign notes are incorporated in the scale itself i.e. they form part of the ārōhaṇa and avarōhaṇa: There are only Ekānyasvara bhāshānga rāgas as examples under this head. In such cases the use of foreign notes becomes obligatory. There are other bhāshānga rāgas like Kāmbhōji, Bilahari, Nīlāmbari and Dēvagāndhāri wherein the foreign notes are not incorporated in the scale but occur in specified sanchāras. In such cases, the use of phrases involving the foreign notes may be said to be in a sense, optional. The full picture of a bhāshānga rāga can however be perceived only when phrases involving the use of foreign notes are utilised.

According to the number of foreign notes used, bhāshānga rāgas are classified into :—

(1) Ēkānya svara bhāshānga rāgas i.e. using one foreign note ; ex. Bhairavi.

(2) Dvi-anya svara bhāshānga rāgas i.e. using two foreign notes: ex. Aṭhāṇā.

(3) Tri-anya svara bhāshānga rāgas i.e. using three foreign notes ; ex. Hindusthān Kāfi.

BHĀSHĀNGA SAMPŪRṆA, a sampūrṇa rāga of the bhāshānga class and referred to by Pārs'vadēva in his *Sangīta samaya sāra.*

BHĀSHĀNGA SHĀḌAVA, a shāḍava rāga of the bhāshānga class and referred to by Pārs'vadēva in his *Sangīta samaya sāra.*

BHĀSHĀNGIKĀ, the name of the second s'ruti of dhaivata svara in the s'ruti nomenclature of Bhāvabhaṭṭa (see his *Anūpa sangīta vilāsa*).

BHĀSHĀ RĀGA MĀLIKĀ, a rāgamālika composition wherein the sāhitya of each section is in a different language.

BHĀSHIṆI, a janya rāga derived from the 56th mēla, Shaṇmukhapriya :

s g r g m p d n ṡ — ṡ n d p m g r s
(*P. S. Ms.*)

BHĀSKARA DĀS, a wellknown composer of folk songs in Tamil of the twentieth century. His national songs and songs on religious themes are widely sung.

BHĀSKARAPRIYA, a janya rāga derived from the 36th mēḷa, Chalanāṭa :

s r m p d n ṡ — ṡ n d p m r s (*S.S.P.S.*)

BHĀTKHAṆḌE, V. N. (1860 - 1936), the distinguished Research Scholar and Musicologist of North India. He has written a number of books on the Theory and History of North Indian music. Vishṇu Nārāyaṇ Bhātkhaṇḍe was a Mahrāttā Brāhmin. He was born on the 10th August 1860. Side by side with his scholastic studies, he pursued the study of music under eminent musicians of his time. He graduated from the Bombay University in 1885 and two years later took the L. L. B. Degree of the same University. Though a lawyer by profession, he utilised his leisure to a thorough study and mastery of the rich literature on Indian music in sanskrit and other languages. He was instrumental in convening the First All-India Music Conference in Baroda in 1916. He took a prominent part in the proceedings of the successive sessions of the music conferences held in

different places in North India. He trained a number of disciples. Paṇḍit Shrī Krishṇa Nārāyaṇ Ratanjankar, Principal of the Marris College of Hindusthāni Music, Lucknow is one of his pupils. Bhātkhaṇḍe passed away on the 19th September 1936 at Bombay.

He saw the aesthetic basis of the Janaka-janya system of rāga classification current in the South Indian system of music and introduced it in the North.

Out of the 72 mēlakartas, he chose the following ten and classified the rāgas of Hindusthāni music under those ten thāṭs :

Name of the thāṭ	Corresponding mēlakarta in the southern system
Bhairavi	8th mēla, Hanumatōḍi
Bhairavi	15th mēla, Māyāmālavagaula
Āsāvari	20th mēla, Naṭhabhairavi
Kāfi	22nd mēla, Kharaharapriya
Khamāj	28th mēla, Harikāmbhōji
Bilāval	29th mēla, Dhīra Sankarā-bharaṇam
Tōḍi	45th mēla, S'ubhapantuvarāli
Pūrvi	51st mēla, Kāmavardhani
Mārvā	53rd mēla, Gamanas'rama
Yaman	65th mēla, Mēchakalyāṇi

The janya rāgas which fell outside these ten thāṭs were allocated to the thāṭs nearest them.

The following are some of his wellknown works :—

1. Hindusthānī Sangīta Paddhati (Mahraṭṭi and Hindi) 7 volumes,
2. A short Historical Survey of the Music of Upper India (English).
3. A Comparative study of some of the leading music systems of the 15th, 16th, 17th and 18th centuries.
4. Abhinava rāga manjari.
5. Shrimallakshya Sangītam.

The last two works were published under the pseudonym of Vishṇu sharmā.

BHAṬRĀJU-S, a caste of professional bards in the Āndhra Des'a.

BHĀVA, the soul of expression in music, dance and literature. Rāga bhāva is patent in the music of those persons who sing or perform the phrases and sanchāras characteristic of the rāgas with their correct s'rutis, relevant gamakas and touches. The melodious treatment of the apt phrases reveals directly the individuality of the rāgas. A person playing a rāga on a fixed-toned instrument like the piano or the harmonium can at best reveal the outline or contour of the rāga and not its real bhāva. A person's music may be accurate from the point of view of its rāga and tāla but still it will fail to impress us, if it lacks the essential element of bhāva.

The bhāva underlying a piece of sāhitya is conveyed by a dancer through facial expressions. The highly expressive and suggestive character of the facial bhāvas of gifted dancers make their dances highly enjoyable and create a lasting impression upon us. An ideal dancer is one who is equally good in facial expression and foot-work.

The padam composition is composed in vilambita kāla (slow tempo) so that when sung in that tempo, it gives the fullest scope to the dancer to convey the ideas underlying the sāhitya with relevant abhinayas in a vivid manner. Whereas compositions like the tillāṇa and padavarṇa involve a lot of footwork and prove tiring compositions to the dancer, the padam is in happy contrast to this.

BHAVĀ BHARAṆAM, a janya rāga derived from the 29th mēlakarta, Dhīra s'ankarābharaṇa :

s r g m d n ṡ — ṡ n d m g r s

BHĀVA BHAṬṬA, a lakshaṇakāra of the 17th cent. and the author of the three works in sanskrit: *Anūpa sangīta vilāsa*, *Anūpa sangīta ratnākara* and *Anūpa sangītankus'a*.

He was born in Dhavalpur in the Abhir District of Mālwā. He was a Brāhmin and belonged to the Krīshṇātra gōtra. His mother was Swapna bhavā and his father Janārdana Bhaṭṭa. Janārdana Bhaṭṭa adorned the court of the Mogul Emperor, Shah Jehan. The latter honoured him with the title *Sangīta Rāj*. Anūpa Singh, the son of Karan Singh ruled in Bikanir from 1674 A. D. to 1709 A. D. and Bhava bhaṭṭa adorned the court of this Rajput King. Bhāva bhaṭṭa gives his pedigree and other details about him in the *Anūpa sangīta vilāsa*. He enjoyed the title, *Anushṭupa Chakravarti - Sangīta Rāj*.

In the *Anūpa sangīta vilāsa*, he treats of the topics of nāda, s'ruti, svara and rāga. He divides s'rutis into two classes: *Gātraja* and *Yantraja*. He deals with 70 rāgas. He refers to the authors, S'arngadeva, Ahōbala, Dāmōdara Mis'ra, Puṇḍarīka Viṭhala, Srīnivāsa and Sōmanātha. In the *Anūpa sangīta ratnākara* and *Anūpa sangītankus'a*, he deals with many rāgas current in his time.

BHĀVA HAMSA, a janya rāga derived from the 15th mēla, Māyāmālavagaula:

s g p d n ṡ — ṡ n p r m g s (S. S. P. S.)

BHĀVAJA PRIYA, a janya rāga derived from the 3rd mēla, Gānamūrti:

s g m p d n ṡ — ṡ n d p m g s (S.S.P.S).

BHĀVAKRĪ, a kriyānga rāga of ancient music.

BHAVĀḶI, a janya rāga derived from the 46th mēla, Shaḍvidhamārgiṇi:

s r m p d ṡ — ṡ n d n d p m g r s

BHAVAMANŌHARI, a janya rāga derived from the 53rd mēla, Gamanas'rama:

s r g m d p n ṡ — ṡ n d n p m g m r s
(P. S. Ms.)

BHĀVANĀ PANCHAMA, one of the eight upa rāgas mentioned in the *Sangīta sudhā*, This rāga is mentioned in the *Sangīta ratnākara* also (218th in the list).

BHAVĀNI, (1) a janya rāga derived from the 44th mēla, Bhavapriya:

s r g m D n ṡ — ṡ n d m g r s (S. K.)

Subbarāma Dīkshitar in his *Sangīta sampradāya pradarsini* on P. 1089 gives the following arōhana and avarōhaṇa for the rāga.

s r g m p d p n ṡ — ṡ n d p m G r s

There is a kriti of Muthuswāmy Dīkshitar "*Jayati S'ivā Bhavāni*" in this rāga.

(2) the name of the 44th mēla in the asampūrṇa mēla paddhati.

BHĀVANĪ, one of the two vibhāshā rāgas belonging to Māḷava panchama.

BHĀVA PRADHĀNA GĀNAM, refers to music or performances with a high degree of emotional content.

BHĀVA PRADHĀNA SAṆGĪTA, music wherein the quintessence of bhāva is strikingly patent on the face of it. That music appeals directly to one's heart.

BHĀVA PRAKĀS'ANAM, a treatise on dancing by Sāradātanaya.

BHAVAPRIYĀ, the 44th mēlakarta rāga taking besides shaḍja and panchama the notes,

suddha rishabha, sādhāraṇa gāndhāra, prati maḍhyama, s'uddha dhaivata and kais'iki nishāda.

s r g m p d n ṡ — ṡ n d p m g r s

Sarva svara gamaka varika rāga; can be sung at all times. Tyāgarāja's "*S'rī-kānta nīyeḍa*" is a wellknown kriti in this rāga.

BHĀVA PUSHṬI, repleteness of bhāva.

BHAVASINDHU, a janya rāga derived from the 28th mēla, Harikāmbhoji:

s r g p d n ṡ — ṡ n p m g m r s (S. K.)

BHĀVINI, a janya rāga derived from the 15th mēla, Māyāmālavagaula:

s g m p d n ṡ — ṡ n d p m g s (S. S. P. S.)

This rāga is also mentioned in the *Sāngīta ratnākara* in the group of Mālava Panchama Vibhāshās.

BHĀVUKA, a singer who in the act of rendering a composition, overdoes or exceeds the limit (C.R.S. *Rāmāyaṇa Notes*).

BHĀVUKADĀYINI, a janya rāga derived from the 44th mēla, Bhavapriya:

s g m p d n ṡ — ṡ n d p m g s (S.S.P.S.)

BHAVYALĪLĀ, a janya rāga derived from the 16th mēla, Chakravākam:

s g m d n ṡ — ṡ n d p m g s (S. K.)

BHAYAKĀRA, a corruption of ubhaya-kāra. A vāggēyakāra or composer. The term ubhayakāra means that the composer is a dhātu-mātu-kāra, i.e. who is the author of both the music and the sāhitya or libretto.

BHĒDA, difference; variety; ex. laghu ājti bhēda.

BHĒNDṚŪLĀ, a janya rāga derived from the 20th mēla, Naṭhabhairavi:

s r g m p d n ṡ — ṡ p m g r s (S.S.P.S.)

BHĒRI, the martial drum of India and referred to in the *Rāmayāna* and other ancient works. The shell of the drum is made of copper, brass or sheet - iron rivetted together. The skin is stretched upon hoops of metal. The diameter of the drum-head may be two to three feet. It is played upon with two curved sticks.

In former times this drum was kept in the village look-outs. For fear of robbers and marauding plunderers, the people of the village kept watch from these look-outs by turns. At the sight of the robbers at a distance, the men keeping watch beat the drum violently. The slumbering people of the village immediately got ready to attack the robbers with their sticks, knives and other implements.

Raṇa bhēri was the drum used in war and *Jaya bhēri* was the victory drum.

BHĒRIKAI (Tam), same as Bhēri.

BHĒRI KARṆĪKĀ, a janya rāga derived from the 3rd mēla, Gānamūrti:

s r g m p d n d ṡ — ṡ n d p m g r s (S. K.)

BHĪKARA GHŌSHIṆI, a janya rāga derived from the 44th mēla, Bhavapriya:

s r g m p d n ṡ — ṡ n d m p m g r s (S. K.)

BHĪMANĒTRA, a dāsi rāga, mentioned in the *Brihaddharma purāna*.

BHĪMPALĀSI, a rāga of North Indian music, corresponding to the rāga Ābhēri of South Indian music.

BHINNA, a kind of rāga.

BHINNA CHATURMUKHAM, a tāla mentioned in the Telugu work *Rāga tāla chintāmaṇi* (17th cent).

BHINNA GĀNDHĀRI, a janya rāga derived from the 27th mēla, Sarasāngi:

s r g m p d n s — s d p m g m r s (*S. K.*)

BHINNA HĒRĀḶI, a janya rāga derived from the 49th mēla, Dhavaḷāmbari:

s m p d n d s — s n d p m g s

BHINNA KAIS'IKA, a rāga mentioned in the *Sangīta ratnākara.*

BHINNA KAIS'IKA MADHYAMA, a rāga mentioned in the *Sangīta ratnākara.*

BHINNA NISHĀDA, (1) a janya rāga derived from the 63rd mēla, Latāngi:

s r g m p d n — p m g r s n

(2) The *S. S. P. S.* mentions a rāga of the same name as a derivative of the 6th mēla Tānarūpi and with the following ārōhaṇa and avarōhaṇa:—

s r g m d s — s d m g r s

BHINNA PANCHAMA, a janya rāga derived from the 3rd mēla, Gānamūrti:

s g m p d n s — s n d p m g r s

This rāga is mentioned in the *Sangīta ratnākara* and the *Chaturdaṇḍi prakās'ika.*

BHINNA PANCHAMI, a rāga mentioned as a bhāshā of Kakubha in the *Sangīta ratnākara.*

BHINNA PAURĀḶI, a rāga mentioned in the *Sangīta ratnākara* as a bhāshā of Hindōla. The *Sangīta samaya sāra* mentions this as a bhāshānga sampūrṇa rāga.

BHINNA SHAḌJAM, a janya rāga derived from the 9th mēla, Dhēnuka:

s r g r p m p n s — s d p m g r s

Tyāgarāja's "*Sarivārālōna*" is a well-known kriti in this rāga.

This rāga name with the prefix 'Dhuni' figures as the 9th mēla in the asampūrṇa mēla paddhati.

The rāga Bhinna shaḍja is referred to in the *Sangīta ratnākara* and the *Rāga tāla chintāmaṇi.*

The *Sangīta sudhā* of Raghunāth Nāik mentions the following five kinds of Bhinna rāgas:—

Bhinna kais'ika madhyama, Bhinna shaḍja, Bhinna tāna, Bhinna kais'ika and Bhinna panchama.

BHINNA SHAḌJA VIBHĀSHĀ, four rāgas are mentioned under this group in the *Sangīta ratnākara* and *Dēvāra vardhani* is one of those.

BHINNA TĀNA, a rāga mentiōned in the *Sangīta ratnākara* and the *Sangīta sudhā.*

BHINNA VALITĀ, a rāga mentioned in the *Sangīta ratnākara* under the heading, Ṭakka kais'ika bhāshā.

BHINNA VARĀḶI, a janya rāga derived from the 49th mēla, Dhavaḷāmbari:

s m p d n d s — s n d p m s

(This rāga is in effect the Kuntalavarāli pattern under the 49th mēla).

BHINNA VIKRAMA, a janya rāga derived from the 29th mēla, Dhīra s'ankarābharaṇa:

s r g m d s — s n d p r s (P. S. Ms.)

BHINNA VIKRIYA, a janya rāga derived from the 28th mēlakarta, Harikāmbhōji :

s r g m p d ṡ — ṡ d p m r s (S. K.)

BHĪSHMĀVAḶI, a janya rāga derived from the 8th mēla, Hanumatōḍi :

s g r g m d p n d ṡ — ṡ n d m g r s (S.K.)

BHŌGA, the name given to the sankirṇa jāti Triputa tāla : 1_9 O O Āvarta=13 aksharakālas.

BHŌGACHHĀYĀNĀṬA, the name of the 34th mēla in the asampūrṇa mēla paddhati. Chhāyānāṭa is the rāga and 'Bhōga' is merely the kaṭapayādi prefix.

BHŌGA CHINTĀMAṆI, a janya rāga derived from the 7th mēla, Sēnāvati :

s r m p d ṡ — ṡ n d p m g r s (P.S. Ms.)

The *S. K.* mentions this rāga as a janya of the 1st mēla Kanakāngi and with the following ārōhaṇa and avarōhaṇa.

s r p m p d n ṡ — ṡ d p m g r g r s

BHŌGA DHANYĀSI, a janya rāga derived from the 48th mēla, Divyamaṇi :

s g m p n ṡ — ṡ n p d n p m g r s (G. L.)

BHŌGA DHVAJĀ, a janya rāga derived from the 39th mēla, Jhālavarāli :

s r g m p d n ṡ — ṡ d p m r s (S. K.)

BHŌGA DHVAJI, a janya rāga derived from the 47th mēla, Suvarṇāngi :

s r g m p d n ṡ — ṡ d p m r s (S.S.P.S.)

BHŌGA KANNAḌĀ, a janya rāga derived from the 22nd mēla, Kharaharapriya :

s r m p d p n ṡ — ṡ d n p d m g r g s (S.K.)

BHŌGA LĪLĀ, a janya rāga derived from the 27th mēla, Sarasāngi :

s r g p d n ṡ — ṡ n d m g r s (S. K.)

BHŌGA MĒLAM (Tel), the dance party consisting of the professional dancing girl and her accompanists.

BHŌGA RANJANI, a janya rāga derived from the 7th mēla, Sēnāvati :

s r m p d ṡ — ṡ n d p m g r s (S. K.)

This is the same as the rāga Bhōga chintāmaṇi referred to in Pallavi Sēshayyar's *MSS.*

BHŌGA RASĀḶI, a janya rāga derived from the 38th mēla, Jalārṇavam :

s r g m d p n ṡ — ṡ n d n p m g r s (S. K.)

BHŌGA RASĀVAḶI, same as the rāga, Bhōga rasāli.

BHŌGA SĀMANTAM, a janya rāga derived from the 51st mēla, Kāmavardhani :

s g m p d p ṡ — ṡ d n p m g r s (G. L.)

BHŌGA SĀVĒRI, a janya rāga derived from the 37th mēla, Sālagam :

s r p d n — d p m g r s ṇ (S. K.)

BHŌGA S'IKHĀMAṆI, a janya rāga derived from the 7th mēla, Sēnāvati :

s m g m d n ṡ — ṡ n d p m g r s (S. S. P. S.)

BHŌGA VARĀḶI, a janya rāga derived from the 12th mēla, Rūpavati :

s r g m p n ṡ — ṡ n p m g r s

This rāga is assigned to the 9th mēla Dhēnuka in the *S'angīta kaumudi* but it makes no difference since the note dhaivata which distinguishes the 2 mēlas is absent in this rāga.

Another rāga of the same name is mentioned under the 37th mēla and with the following ārōhaṇa and avarōhaṇa :

s r g m p n d n s — s n d m g r s (G. L.)

(The S. S. P. S. while giving the same ārōhana gives the avarōhaṇa as *s n p d m g r s*)

BHŌGA VARDHANI, a janya rāga derived from the 37th mēla, Sālagam :

s r g m d s — s d m g r s

BHŌGA VASANTAM, a janya rāga derived from the 51st mēla, Kāmavardhani :

s r g m d n s — s n d m g r s (G. L.)

BHŌGAVATI, a janya rāga derived from the 12th mēla, Rūpavati :

s r g m d s — s d m g r s (S. S. P. S.)

The same work mentions another rāga of the same name as a derivative of the 22nd mēla, Kharaharapriya and with the following ārōhaṇa and avarōhaṇa :

s r g m n s — s n m g r s

BHŌGĒS′VARI, same as the rāga Bhogis′vari (see below).

BHŌGI, a janya rāga derived from the 7th mēla, Sēnāvati :

s g m p d n d s — s n d p m g s (S. K.)

BHŌGI BHAIRAVI, a janya rāga derived from the 28th mēla, Harikāmbhoji :

s r g m p n d n s — s d p m r g r s (S. K.)

BHŌGI SINDHU, a janya rāga derived from the 48th mēla, Divyamaṇi :

s p m p d n s — s n d n p m s (G. L.)

BHŌGĪS′VARI, a janya rāga derived from the 64th mēlakarta, Vāchaspati :

s r g p d n d s — s n d p m g r s (P. S. Ms.)

BHRAGAJĀTI, the name of the first gāndhāra s′ruti, in the s′ruti nomenclature of Bhāvabhaṭṭa (see his *Anūpa sangīta vilāsa*).

BHRAMARA, a janya rāga derived from the 19th mēla, Jhankāradhvani :

s r g m d n s — s n d m g r s

BHRAMARA, a variety of hasta (see under Hastas).

BHRAMARABHŌGI, a janya rāga derived from the 44th mēla, Bhavapriya :

m p d n s r g — m g r s n d p (G. L.)

BHRAMARA DHVANI, a janya rāga derived from the 54th mēla, Vis′vambhari :

s g m d n s — s d n p m g r s (G. L)

BHRAMARA HAMSI, a janya rāga derived from the 57th mēla, Simhēndramadhyama :

s r g m p n s — s n d p m g s

BHRAMARA KĒTANAM, a janya rāga derived from the 8th mēla, Hanumatōḍi :

s r g m p n d n s — s n d p m g s (S. K.)

BHRAMARA KŌKIŁAM, a janya rāga derived from the 57th mēla, Simhēndramadhyama :

s r m p n d n s — s n d p m r s (G. L.)

BHRAMARA KUSUMAM, a janya rāga derived from the 56th mēla, Shaṇmukhapriya :

s g m p n s — s n d p m g r s (G.L.)

BHRAMARA NĀRĀYAṆI, a janya rāga derived from the 54th mēla, Vis'vambhari :

s r g m p n d n ṡ — ṡ n m g r s (G. L)

BHRAMARA PUTTARI, a janya rāga derived from the 58th mēla, Hēmavati :

s r g m p d n ṡ — ṡ d p m r s (G. L.)

BHRAMARA SĀRANGA, a janya rāga derived from the 56th mēla, Shaṇmukhāpriya :

s r g m p m d n ṡ — ṡ d p m g r s (G. L.)

BHRAMARA SUKHI, a janya rāga derived from the 57th mēla, Simhēndra-madhyama :

s r g m p d n ṡ — ṡ d p m g r s (G. L.)

BHRAMARA VARDHANI, a janya rāga derived from the 10th mēla, Nāṭakapriya :

s r m p d n ṡ — ṡ n d p m r s (S. K.)

BHRAMARIKAM, a kind of dance of the nritta variety performed in the Īs'āna sandhi (north - east) in temples during the navasandhi rituals.

BHRAMARIKĀ MANJARĪ, a janya rāga derived from the 22nd mēla, Kharaharapriya :

s g m d p n ṡ — ṡ n d p d m g r s (S.K.)

BHṚNGADHVANI, a janya rāga derived from the 62nd mēla, Rishabhapriya :

s g m p d n ṡ — ṡ n d p m g s (S. S. P. S.)

BHṚNGAMŌHI, a janya rāga derived from the 47th mēla, Suvarṇāngi :

s r m p d n ṡ — ṡ n d p m r s (S.S.P.S).

BHṚNGA VILASITĀ, a janya rāga derived from the 20th mēla, Naṭhabhairavi :

s r m d n ṡ — ṡ d p m r s (S. K.)

BHṚNGU KUNGA, a janya rāga derived from the 24th mēla, Varuṇapriya :

s r m p n d ṡ — ṡ n d p m g r s (S. S. P. S.)

BHUJAGA CHINTĀMAṆI. a janya rāga derived from the 13th mēla, Gāyakapriya :

s p m p d n d ṡ — ṡ n d p m g r s (S. K.)

BHUJAGAMAṆI, a janya rāga derived from the 16th mēla, Chakravākam :

s r m d n g p ṡ — ṡ n d p m g r s (S. K.)

(This is the ārōhaṇa – avarōhaṇa pattern of the rāga, Kathana kutūhalam).

BHUJAGĒS'VARĪ, a janya rāga derived from the 16th mēla, Chakravākam :

s r g m d n ṡ — ṡ n d p m g r s (S. K.)

BHUJANGA CHINTĀMAṆI, same as the rāga Bhujaga chintamaṇi (see above).

BHUJANGA LAḶITAM, a variety of dance (nritta) performed in the Vāyu sandhi (north - west) during the navasandhi rituals in temples.

BHUJANGA LALITA NṚITTAM, a kind of dance performed during the nava sandh rituals in temples.

BHUJANGA SVARAM, the name of the wind instrument used by the snake-charmer to charm snakes. This is called Maguḍi in Tamil. This instrument figures in the sculptures of the temples in Rāmēs'waram and Tirukalikunḍram.

BHUJANGATRĀSAM, a variety of dance (nritta) performed in the Niruruti sandhi (south - west) during the navasandhi rituals in temples.

BHUJANGI, a janya rāga derived from the 3rd mēla, Gānamurti :

s r g m n ṡ — ṡ n m g r s (S.S.P.S.)

BHUJANGIṆI, a janya rāga derived from the 16th mēla, Chakravākam :

s r s m g m n d n s — s n d m g r s (S. K.)

BHUJANKĀNCHITAM, a variety of dance (nritta) performed in the Indra sandhi (east) during the nava sandhi rituals in temples.

BHŪLŌKA CHĀPA CHUṬṬI (Tel), literally, 'one who rolled the world into a mat.' A high sounding title taken by the famous singer, Bobbili Kēs'avayya. (See under Bobbili Kēs' avayya).

BHŪLŌKA GANDHARVA, literally a celestial musician of this world: Musicians of outstanding eminence and with unusual vocal gifts were called Bhūlōka gandharvas. Tyāgarāja, the great singer and composer was called by his contemporaries as a Bhūlōka gandharva.

BHŪLŌKAMALLA, a medieval writer on the science of music. He deals with the subject of prabandhas on the lines of Matanga. He mentions a new variety of prabandha called Lalita. Its sāhitya was of a lucid character and its music simple. Bhulōkamalla has also composed many prabandhas.

BHŪMI DUNDUBHI, a big earthen drum, consisting of a pit dug into earth and covered by animal skin : it was struck with a stick and used at the Mahāvrata ceremony. This is referred to in the *Samhitas* and *Brāhmaṇas*.

BHUNCHĪ, a rāga referred to in the *Sangita ratnākara* The *Sangīta sudhā* mentions this rāga under the group of Vēḷāvaḷi upāngas.

BHŪP, same as the rāga Bhūpāḷi of Hindusthāni music. This corresponds to the Mōhana rāga of South Indian music.

BHŪPA KALYĀṆI, a janya rāga derived from the 65th mēla, Mēchakalyāṇi :

s r m p d s — s n d p m g r s (S.S P.S.)

BHŪPĀḶA CHINTĀMAṆI, a janya rāga Perived from the 2nd mēla, Ratnāngi :

s r g m p d n d s — s d n d p m r s (G. L.)

BHŪPĀḶAM, a janya rāga derived from the 15th mēla, Māyāmāḷavagauḷa :

s r g p d s — s d p g r s

The gāndhāra in some places is sounded slightly flat. This is an ancient rāga and is a wellknown rāga. It is to be sung before sunrise. This corresponds to the paṇ Puranīrmai பண் புறநீர்மை and figures in the *Tēvāram*. It is an anspicious rāga. It figures as the concluding rāga in wellknown rāgamālikas.

Gandhara and Panchama are the jiva svaras of this rāga. *Dinajanāvana S'ri Rāmā* of Tyāgarāja and the seventh Ashṭapadi of Jayadēva are wellknown lakshyas in this rāga.

This rāga is also known by the name, Bibāsu.

There are many folk songs in this rāga. It is a common thing to see women in the South singing songs in this rāga before sunrise. This rāga is popularly known as '*Udaya rāga*'. It is the custom for nāgasvaram players in temples to play this rāga before dawn.

In modern music, this rāga goes by the name Rēvagupti and Bhūpāla is deemed to belong to the 8th mēla 'with the same ārōhaṇa and avarōhaṇa.

s r g p d s — s d p g r s

Bhūpāla was the name of the 8th mēla in Venkaṭamakhi's scheme of 72 melas.

Subbarāma Dīkshitar in the *Sangīta sampradāyā pradars'ini* assigns this rāga to the 9th mēla, but it makes no difference.

BHŪPĀḶA MANŌHARI, a janya rāga derived from the 5th mēla, Mānavati:

s g m p d n ṡ — ṡ n d p m g s

BHŪPĀḶA PANCHAMA, a janya rāga derived from the 39th mēla, Jhālavarāḷi:

s g r g p m d ṡ — ṡ p d m s r s

BHŪPĀḶA RANJANI, a janya rāga derived from the 33rd mēlakarta, Gāngēya-bhūshaṇi:

s r m p d n ṡ — ṡ n d p m r s

BHŪPĀḶA TARANGIṆI, a janya rāga derived from the 18th mēlakarta, Hāṭakāmbari:

s r m p n ṡ — ṡ n d n p m g m R s

BHŪPĀḶĪ, the rāga in Hindusthāni music corresponding to the Mōhana of South Indian music. Its amsa svara is *ga*.

BHŪPĀḶIKA, a janya rāga derived from the 16th mēlakarta, Chakravākam:

s g m p n ṡ — ṡ n d p m g s (*S. K.*)

BHŪPATI, one of the secondary rāgas assigned to Des'ākhā, a primary rāga and mentioned in the *Hamsa vilāsa*.

BHŪPATIRĀJAPURAM, the earlier name of the village Varahūr in Tanjore District and hallowed to the sacred name of Nārāyaṇa Tīrtha, the author of *Krishṇa līlā tarangini* (see also under Nārāyaṇa Tīrtha.)

BHŪPĀVALI, a janya rāga derived from the 59th mēlakarta, Dharmavati:

s r g r m p n ṡ — ṡ n d p m g r s

BHŪPAYŌSITA, one of the strī rāgas mentioned by Nārada in his *Sangīta makaranda*.

BHŪPKALYĀṆ, a janya rāga derived from the 29th mēla, Dhīra S'ankarābharaṇa:

s r g p d ṡ — ṡ d p m g r s (*C. B. N.*)

BHŪRANJANI, a janya rāga derived from the 65th mēlakarta, Mechakalyāṇi:

s r g p d n ṡ — ṡ n d m g r s (*P. S. Ms.*)

BHŪṚI, the curved brass horn used in temples and mutts in South India.

BHŪRI KALYĀṆI, the corrupt and colloquial form of the rāga name, Pūri kalyāṇi or more correctly, Pūrva kalyāṇi.

BHŪSHĀ KALYĀṆI, a janya rāga derived from the 54th mēlakarta, Vis'vambari:

s r g m p d n ṡ — ṡ n p m g r s (*G.V.P.*)

BHŪSHAṆA DHĀRIṆI, a janya rāga derived from the 35th mēlakarta, S'ūlini:

s r g m p d n ṡ — ṡ n d p m r s

BHŪSHAṆI, a janya rāga derived from the 28th melakarta, Harikāmbhōji:

s g r g m p d n ṡ — ṡ n d p m g r s (*G. V. P.*)

BHŪSHĀVAḶĪ, a janya rāga derived from the 64th mēla, Vāchaspati:

s r g m p d ṡ — ṡ n d p m g r s

Tyāgarāja's "*Tanamīda nē*" is a well-known composition in this rāga.

BHŪSHĀVATI, the name of the 64th mēla in the asampūrṇa mēḷa paddhati. This rāga takes a sampūrṇa ārōhaṇa and avarōhaṇa but phrases like *s r g s*, *s r p m p d ṡ*, *ṡ d p*, *d n p g R S* also occur. Can be sung at all times.

BHŪTA NARTANA, the dance of a bhūta. Sculptures of bhūta nartana are seen in some temples. The Big Temple in Tanjore contains a good specimen.

BHŪTA SANKHYĀ, a mnemonic method of denoting numbers through words or names suggestive of those numbers.

Thus *Indu* or *sōma* (moon) is used to denote the number 1; *Netra* or *drik* (eyes) 2; *Agni* or *anala* 3; Veda, Yuga (chaturyuga) or abdhi (sea) for 4; Bāṇa (the five bāṇas of Manmatha) or s'ara 5; *Ṛitu* (six seasons) or *Rasa* (six kinds of taste — அறுசுவைகள்) 6; *Rishi Muni* (sapta rishis) or *Marut* 7; also Turanga, Asva, Haya (horse) for 7. *Vasu*, 8; also Mātanga (elephant) Ashṭa dik gaja for 8. *Nidhi* (nava nidhis) and *Ankam* 9; *Disi* or *Dik* (the ten directions; North, east, south, west, north-east, south-east, north-west, south-west, akās'a (above) and pātāla (below) 10; Rudra, Hara or Īs'a 11; *Āditya*, *Ravi* 12; Vis'va 13.

Bhūta sankhyā is used in the ghaṇita s'āstra and in chronograms. In musical mnemonics, bhūta sankhyā is used to denote the names of the 12 chakras in the scheme of 72 melakartas, the names of some of the 35 tālas, the names for the varieties of flutes and the names of the 12 svarasthānas in the work, *Svarārṇavam.*

BHŪTES'APRĪYA, a janya rāga derived from the 39th mēlakarta, Jhālavarāli :

s g m p d n ṡ — ṡ n d p m g s

BHUVANA, the name given to the Sankīrṇa jāti Dhruva tāḷa :

1_9 O 1_9 1_9 Āvarta = 29 aksharakālas

(Since this is the longest of the 35 sūlādi tālas, it is appropriate that this tāla should be named bhuvana which means literally, the world).

BHŪVANA GĀNDHARI, a janya rāga derived from the 20th mēlakarta, Naṭhabhairavi :

s r m p n ṡ — ṡ n d p m g s

Paramātma nī pada sārasa, a song in praise of Sadās'iva Brahmēndra by Mīs'u Krishṇa is a popular kriti in this rāga.

BHUVANA KUNTALI, a janya rāga derived from the 68th mēḷakarta, Jyōtisvarūpiṇi :

s r g m p d ṡ — ṡ d p m g s

BHUVANA MŌHINI, a janya rāga derived from the 16th mēḷakarta, Chakravākam :

s g m n d ṡ — ṡ n p d m g r s (S. K.)

BHUVANA RANJANI, a janya rāga derived from the 14th melakarta, Vakuḷābharaṇam :

s g m p d n ṡ — ṡ n d p m g s

BHUVANA SUNDARI, a janya rāga derived from the 29th mēlakarta, Dhīra S'ankarābharaṇam :

s r g m n ṡ — ṡ n d p m g r s (S. K.)

BHUVANĒS'VARI, a janya rāga derived from the 4th mēlakarta, Vanaspati :

s r g m p d ṡ — ṡ d p m g r s

BHŪYŌMAṆI, a janya rāga derived from the 22nd mēlakarta, Kharaharapriya :

s g m p d n ṡ — ṡ n p m g r s (S. K.)

BIBĀS, a rāga belonging to Hindusthāni music. In the work "*Kuchēlōpākyānam*" of Swāti Tirunāl, we come across a song (*Mādhavālākavanam*) in this rāga.

BIBĀSA, one of the six strī (feminine) rāgas assigned to Panchama, (one of the six primary rāgas), according to the school of Somes'wara.

BIBĀSU, a janya rāga derived from the 15th mēlakarta, Māyāmālavagaula :

s r g p d ṡ — ṡ d p g r s

This in effect is the same as the rāga, Bhūpāla, with the antara gāndhāra.

BIBĀS, BĒBAS, BIBĀSA, and BIBĀSU, are all the varied names of one and the same rāga.

BIBLIOGRAPHY OF MUSIC, see under Musical literature.

BIḌĀJAPRIYA, a janya rāga derived from the 31st melakarta, Yāgapriya :

s r g d n ṡ — ṡ n d g r s

BIKANIR, an important seat of music in North India. Under the patronage of Raja Anūp Singh (1674 - 1701) Bhāva bhaṭṭa wrote his three works on music. The State Library in Bikanir contains valuable manuscripts on music.

BILAHARI, a janya rāga derived from the 29th mēḷakarta, Dhīra S'ankarābharaṇa :

s r g p d ṡ — ṡ n d p m g r s

Bhāshānga rāga, the only foreign note kais'iki nishāda occurs in the phrases, *p d n d p, p d n p* and *p n d p*; *ri dha* and *ni* are the jīva svaras. Morning rāga ; can be used to portray vīra rasa. A cheerful and joy - inspiring rāga.

BILĀHARI, same as Bilahari.

BILĀHURI, same as Bilahari.

BILAKSHIṆI TŌḌI, a rāga of Hindusthāni music, corresponding to S'uddha tōḍi of South Indian music.

BILAMBIT (Hind. music), slow tempo, same as *vilambita.*

BILĀVAL THĀṬ, the scale in Hindusthani music corresponding to the 29th mēla, Dhīra S'ankarābharaṇa of South Indian Music.

BILVAVANAM, one of the reputed disciples of the great composer, Muttuswāmi Dīkshitar and a renowned nāgasvaram player of the time. His native place was Tiruvazhundur.

BIN, the Vīṇā of North India. It is a seven-stringed instrument and has two large gourd resonators fixed underneath the daṇḍi or the stem. The diameter of the gourds is about 14 inches and each has a round hole cut out at the bottom ; this hole serves as a sound hole. The frets are placed on the daṇḍi, just as in the South Indian Vīṇā. The instrument is held in the oblique posture and played, the upper gourd resting upon the left shoulder. Rāga ālāpana in vilambita kāla is usually played on the bin and tānas are played on the sitār. The bin is admirably suited for playing the various gamakas (graces) characteristic of Indian music.

BINDU, a synonym for the drutam, one of the shaḍangas.

BINDU, the name given to the Sankīrṇa jāti Rūpaka tāla : O 1_9 Āvarta = 11 aksharakālas.

BINDU, a variety of ārōhi alankāra and wherein the phrases occur in the following pattern and sequence :

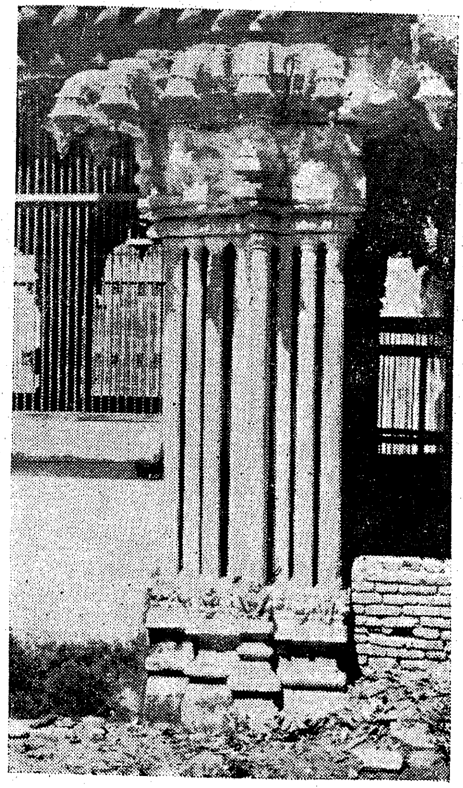
s s s r, r r r g, g g g m, m m m p etc.

BINDU HĒRĀḶI, a janya rāga derived from the 15th mēlakarta, Māyāmāḷavagauḷa :

s r g r g m p d m p d n ṡ — ṡ n d p m g r s
(*S. K.*)

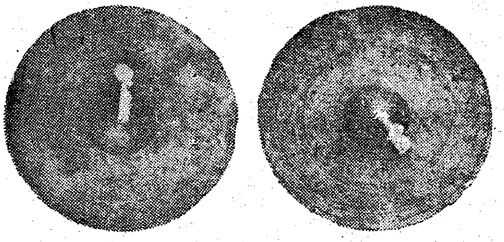
BINDU KALANGA, a janya rāga derived from the 16th mēlakarta, Chakravākam :

s r g m p d n ṡ — ṡ n p m g m r g r s

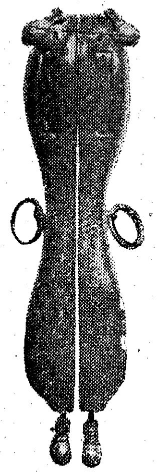


Āzhvārtirunagari
(Musical Stone Pillars) (p. 152)

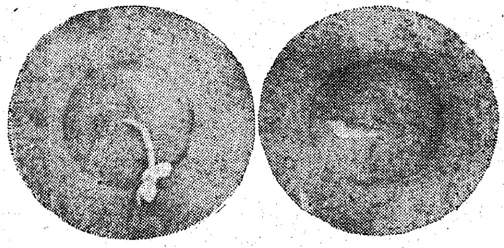
Sculpture of a figure playing the
Kāmsya tāḷa (Konarka), Orissa (13th cent.)
(Cymbals p. 95)



Jālra (Cymbals p. 95)



Chipḷa (p. 89)



Brahma Tāḷam (p. 68)

BINDUMĀLI, one of the classical 108 tālas and consists of the angas: 8 0 0 0 0 8 Āvarta = 6 mātras or 24 aksharakālas.

BINDUMĀLINI, a janya rāga derived from the 16th mēlakarta, Chakravākam:

s g r g m p n ṡ — ṡ n ṡ d p g r s

An ubhaya vakra shāḍava rāga; upānga rāga; *ga* and *ni* are the rāga chhāyā svaras; can be sung at all times.

Tyāgarāja's *Enta muddō, enta sogasō* is a wellknown kriti in this rāga.

BINDURĀJA, one of the ancient authorities on music (C. R. S. Notes on *Rāmāyaṇa* P- 225).

BĪNKĀR, a player of the bīn.

BĪNKĀRS, the name given to the descendants of Naubat Khan, the son-in-law of Tan Sen, the Musician Royal to Emperor Akbar. The descendants of Tansen's son, Bilās Khān are known as the Rabābiyās.

BINKĀVATI, a janya rāga derived from the 67th melakarta, Sucharitra:

s g m g p d n ṡ — ṡ n d p m g r s (*S.S.P.S.*)

BĪN-SITAR, an instrument of the bīn class and wherein the frets are movable as in the sitār; in the bīn, the frets are fixed.

BIRAḌAI (Tam), the tuning peg of a stringed instrument like the vīṇā or the tambura.

In the tamburas of Taṇjore make, the biraḍais have a flat top like the violin peg. In other tamburas, the biraḍais are modelled after the biraḍai of the vīṇā i.e. with a round knob at the top.

BIRKĀ, same as briga. Musical phrases of alluring patterns and variegated beauty sung or played in quick tempo at the concluding part of the ālāpana of a rāga. Birkās of singers with lustrous and responsive voices have a captivating charm.

BIRUDA, one of the six angas or limbs of the ancient form, *prabandha*; it consisted of an exclamation or words of praise addressed to the prabandha nāyaka, expatiating on his valour, courage, etc.

BIṬAKI, a stri rāga (C.R.S. *Rāmayāna Notes* P. 258.)

BĪṬĀL, a janya rāga derived from the 29th mēla, Dhīra S'ankarābharaṇa:

s g r m p n d p n ṡ — ṡ n d p m g r s (*S.K.*)

BOBBILI, one of the seats of music in the Āndhra Dēsa in the 19th century. Illustrious musicians like Bobbili Kēs'avayya and Nandigāna Venkayya Gāru adorned that seat. Bobbili is also noted for the manufacture of musical instruments like the vīṇā.

BOBBILI KĒS'AVAYYA, (early 19th cent.) the reputed singer who took upon himself the preposterous title, Bhūlōka chāpa chuṭṭi i.e. 'who could roll the world like a mat'. He was an adept in the ghanam style of singing. He was a Sāttāḍa Vaishṇava (Sāttāni) by caste. Thirsting for fame be travelled southwards. He defeated prominent musicians in many samasthānas and won laurels. Legends have grown around him. He rode on horse back. Every morning he systematically carried on his vocal practices. Illustrious musicians like Ghanam Krishṇayyar took lessons in Ghanam style of singing from him. When he came to Tanjore, he met a formidable rival in the person of Syāma S'astri. According to oral tradition, in the contest that took place in the Tanjore Palace between him and Syāma S'astri, the latter managed to win by singing a pallavi in S'arabhanandana tāla, a tāla which took angas like druta virāmam, laghu virāmam and laghu druta virāmam in

addition to the anudrutam, drutam, laghu and guru. This tāla took 19¾ mātras or 79 aksharakālas for an āvarta. This is a rare and intricate time-measure and we come to know of it for the first time from this historic contest. In recognition of his musical talents however, the Maharajah of Tanjore bestowed upon Bobbili Kēsavavya, special honours.

BŌDHĒNDRĀḶ (Tam), the reverential form in which Bodhendra Saraswati is sometimes referred to.

BŌDHĒNDRA SADGURUSWĀMY, a revered name in the history of sacred music in South India. He gave an impetus to the form of worship known as *Bhagavan nāma sankīrtanam*. The famous song in Tōḍi rāga *S'atamani praṇutimpuchunu* sung at the commencement of every Bhajana is in his praise. There are nāmāvalis also in praise of this Saint.

Bōdhēndra Sadguru Swāmy was the son of Kēs'ava Pāṇḍuranga Yōgi. His mother was Suguṇa. He was born in the renowued Maṇḍana Mis'ra Agrahāram in Kānchīpuram, in Chingleput District. Purushōttaman was his name in his pūrvās'rama i.e. prior to his initiation into sanyāsa ās'rama. He had his aksharābhyāsam in his 5th year and his Upanayanam in his 7th year. He completed his studies by the age of 16.

The then S'ankarāchārya (58th in the line of Jagadgurus) of the Kānchī Kāmakōṭi Maṭh, Vis'vādikendra Sarasvati, found in young Purushottaman, a fitting successor to him. He began to bestow special attention on his education. Once he went on a pilgrimage to Benares. Purushottaman and his friend Gnānasāgara later followed him to Benares. In Benares, Purushōttaman was ordained a sanyāsi and was named Bodhendra Saraswati. The S'ankarāchārya himself attended to his initiation and gave him the Upadēs'a. Taking leave of the Jagadguru, the newly ordained Bōdhēndra, travelled towards South. On his way he halted at Jagannāth and stayed in the house of Lakshmikānta Kavi according to his Guru's orders. The host was kind enough to present the distinguished guest with a copy of *Nāma Kaumudi*, the work of his father Lakshmīdhara Kavi. Bōdhēndra returned to Kānchipuram and wi.h the *Nāma kaumudī* as the basis, wrote the following eight works, collectively entitled the *Nāma siddhānta granthas*:

1. *Nāmāmrita rasōdayam*
2. *Nāma rasāyanam*
3. *Nāma sūryōdayam*
4. *Nāma tarangani*
5. *Nāmārṇavam*
6. *Harihara bhēda dīkkāram*
7. *Hariharādvaīta bhushaṇam*
8. *Mūrdha brahma vivēkam*

When the S'ankarāchārya returned to Kānchīpuram, Bōdhēndra showed him his works. The Āchārya was pleased with his scholarly writings and blessed him. Both of them later went on a pilgrimage to Rāmēswaram. On the way, Viswādikēndra Saraswati attained siddhi (passed away). This took place on the banks of the Garuḍa nadi and a samādhi was erected on that spot. The disciple succeeded his Master aud became the 59th Pīṭādhipati. He went to Rāmēswaram and on his return, met Ayyāvāl, the revered bhakta at his place in Tiruvisainallūr (Sahajirājapuram), near Kumbakōnam. Both of them lived together for sometime at Tiruvaḍamarudūr. One day, Bōdhēndra Sarasvati went for biksha to the neighbouring village, Gōvindapuram. There he at-

tained siddhi in the year 1752, on the paurṇami day of the Proshṭapada Bhēdrapada or Puraṭṭās'i month of the Prajōtpatti year. His Ārādhana mahōtsavam is celebrated with great eclat year after year in Gōvindapuram. That place has since become an important seat of sacred music. It is said that by his spiritual powers, he once made a congentially dumb boy to speak and that subsequently the boy began to perform Nāma sankīrtanam.

BŌDHĒNDRA SARASVATĪ, same as Bōdhēndra Sadguru Swāmy.

BOGĪNĪ, a janya rāga derived from the 41st mēlakarta, Pāvani :

s g m p d n ṡ — ṡ n d p m g s

BŌL, a term signifying the rhythmical solfa syllables like *ta dhin gina tom* and used in Hindusthāni music. Same as jati or s'olkaṭṭu in Tamil.

BOLI, one of the navasandhi tālas used in temple rituals.

BOMMALĀṬṬAM, puppet show. This is a popular form of entertainment. A beautifully dressed and decorated doll is operated upon by a conductor with strings held in the hand. The strings are connected to the various parts of the doll and as they are pulled and operated, the doll will be found to literally execute the several actions in conformity to the songs sung. A whole story like that of Harischandra is sometimes presented. To witness a Bommalāṭṭam is a feast for both the eye and the ear. The music of the songs will be found to be in perfect accord with the rasa of the several situations. Swāminātha Gurukkaḷ of Tiribhuvanam (near Kumbakōnam) was an adept in this art. He lived in the 19th century and his talents earned for him the praise of even a renowned composer like Tyāgarāja.

BŌṬṬA RĀGA, a rāga mentioned in the *Sangīta ratnākara*, under the group of rāgānga rāgas. The *Sangīta sudhā* mentions this rāga under the group of Vēsara rāgas.

BOW, a stick slightly bent or curved and strung with horse-hair. This is used for producing the tone in the stringed instruments of the bowed group. The earliest bow known to musical history is the one used for playing the primitive instrument, Rāvaṇāstram. Dhanu or Dhanvi is the name for bow in sanskrit. In tamil it is called vil வில்.

BOWED INSTRUMENT, a musical instrument played with a bow. The violin, sārangi, dilruba and tāus are examples.

BOWL, the resonator of stringed instruments like the vīṇā, gōṭuvadyam and tambura and which is shaped like a bowl. This is the kuḍam (குடம்) and is hemi-spherical in shape.

BOW STRING, the most ancient stringed instrument known to man. It consisted of a single string held in tension by being strung to the two ends of the bow and either struck with a stick or plucked by the finger and played. The Villukoṭṭu of Malabar is a modern survival of this primitive instrument.

BRAHMA, one of the ancient authorities on music and mentioned by many writers of the past.

BRAHMA, one of the Trinity, the other two members being Vishṇu and Mahēs'vara. According to the ancients, it was through Brahma that music came to this world. Brahma is said to have provided rhythmical accompaniment when Lord Naṭarāja danced.

BRAHMA, the name of the ninth chakra in the scheme of 72 mēlakartas, comprising mēlas 49-54.

Brahma - bhū, signifies the fourth mēla in the IX chakra—52.

Brahma - go, signifies the third mēla in the IX chakra—51.

Brahma - mā, signifies the fifth mela in the IX chakra—53.

Brahma - pa, signifies the first mēla in the IX chakra – 49.

Brahma - shā, signifies the sixth mēla in the IX chakra—54.

Brahma - s'rī, signifies the second mēla in the IX chakra—50.

BRAHMA BHARATAM, a work on dance ascribed to Brahma.

BRAHMADATTA, the person figuring in the Jātaka legends and who presented a mountain hermit with a drum saying that if he beat the drum on one side, his enemies would run away and if he beat upon the other side, they would become his friends.

BRAHMA LĪLĀ, a janya rāga derived from the 15th mēlakarta, Māyāmāḷavagauḷa :

s r g m d n s — s n d p m g r s

BRAHMĀNANDA PARADĒS'I, an illustrious singer of the 19th century. He was an ativarṇās'rami ; people thristed to listen to his concerts.

He belonged to the Gurukkaḷ caste (temple archakas) and hailed from Tirunelveli District in South India. His music was praised by such illustrious singers as Mahā Vaidyanātha Ayyar. He was a highly talented pallavi singer. He used to expound even simple pallavis for hours together to the delight and admiration of sangīta vidvans and rasikas.

BRAHMA TĀLAM, the pair of metallic cymbals larger than the ordinary variety and used in temple services. The diameter of the Brahma tālam is about six inches.

BRAHMA VĪṆĀ, (1) the name of a variety of tambura used in North India.

(2) A variety of vīṇā described in the following works : *Sangīta makaranda* of Nārada, *Sangīta sudhākara* of Haripala Deva (early 14th cent.) *Sangīta pārijāta* of Ah6bala and the *Sangīta sāra sangrahamu* (Telugu). The descriptions given are not the same in all the cases. The last named work mentions that the Brahma vīṇā has 24 houses i.e. inter-spaces between the frets on the daṇḍi and this is in accord with the structure of the modern vīṇā.

BRĀHMI, a janya rāga derived from the 46th mēla, Shaḍvidhamārgiṇi :

s r g m d s — s d m g r s

(This is the Ābhogi rāga pattern, bnt derived from the 46th mēla).

BRAMĀ TARANGAṆI a janya rāga derived from the 51st mēlakarta, Kāmavardhani :

s r g m p d n s — s p d n p m r g m r s

(P. *S. Ms.*)

BRASS-WIND INSTRUMENT, a wind instrument made of brass like the Ekkālam, Gaurīkālam and Tiruchinnam. The opposite of this is the wood-wind instrument like the Nāgasvaram, Mukhavīṇā and Sanāi.

BRHADDĀKSHIṆĀTYA, a sampūrṇa rāga of the bhāshānga class and referred to in the *Sangīta samaya sāra* of Pārs'vadēva.

BRHADDĒS'Ī, an important work on the science of music written about the 5th cent. A.D. It is in sanskrit and its author is Matanga Muni. This work is a treatise on the dēs'i sangīta—the music developed and cultivated by the thinking folk of the land. The various topics in this work are dealt with

in a scientific manner. The work is highly instructive. The jātis of Bharata became obsolete before his time and their place taken by rāgas. Matanga himself says that he is treating of rāgas. a subject which had not been handled by Bharata and other writers. His definition of rāga as " that which is decorated by the tonal excellence of svaras and varṇas and which decoration gives pleasure to the mind of the listener " has been endorsed by subsequent writers on music.

The *Bṛhaddēs'i* gives a good account of the rāga system. The classification of rāgas into s'uddha, chhāyālaga and sankīrṇa is scientific and paved the way for the emergence of other detailed and exhaustive systems of rāga classification later on. After dealing with des'i lakshaṇam, the author deals with the topics of nādōtpatti (origin of nāda), s'ruti, svara, mūrchhanā, varṇa, alankāra, gīti, jāti, rāga, bhāshā and prabandha. The work evidently contained a chapter on musical instruments but in the published book (Trivandrum Sanskrit Series) this chapter is not to be found. The fact that the Vādyādhyāya of the *Bṛhaddes'i* has been held in high esteem by subsequent writers is proof of the fact that Matanga was an authority on the subject of musical instruments. Among the earlier writers quoted by Matanga are Kōhala and Nandin.

BṚHADGHAṆṬĀ, the big bell used in temples. The smaller varieties are known as Madhyaghaṇṭā and Laghughaṇṭā.

BṚHASPATI, an ancient authority on music.

BṚHATI, the bigger variety of kinnari. This stringed instrument has three strings. There are fourteen frets for the 14 svarasthānas.

The chest bones of the vulture are used as frets. Sometimes frets of iron or bronze are also used. The smaller variety of Kiṇṇari is called Laghvi.

BṚHATTĀḶAM, a ghana vādya; it is the bigger variety of cymbals used in temple rituals.

BRIDGE, the piece of wood kept in a vertical position over the belly or table of stringed instruments. The strings pass over the bridge. The two feet of the bridge rest firmly on the table. The bridge in the violin is flat and has an arched top with 4 grooves for the four strings to pass over. In the Vīṇā, Tambura and Gōṭuvādyam, the bridge has a flat top. A properly surfaced metallic plate of bell-metal is placed on the flat top of the bridge in the vīṇā, inorder to give the enlivened tone. Some tamburas have a sliding bridge (எறி மெட்டு) on the daṇḍi or stem and this enables one to increase or decrease the pitch of the three strings (other than the mandaram) simultaneously.

BRIGA, same as birka ; (see under Birkā).

BṚNDĀVANA DĒS'ĀKSHI, a janya rāga derived from the 62nd mēlakarta, Rishabhapriya :

s r g m p m d ṡ — ṡ d p m g r s
(*S. S. P. S.*)

BṚNDĀVANA KANNAḌA, a janya rāga derived from the 69th mēla, Dhātuvardhani :

s g m p d ṡ — ṡ d p m g r s

BṚNDĀVANA SĀRANGA, a janya rāga derived from the 22nd mēla, Kharaharapriya :

s r m p n ṡ — ṡ n p m r g s

Some books give the ārōhaṇa as *s g r m p n ṡ* but from the two wellknown and authoritative kritis : *Kamalāptakula* of Tyāgarāja and *Sarasīruhānana S'rī Rāmā* of

Pātṇam Subrahmaṇya Ayyar, it is clear that the ārōhaṇa is only *s r m p n s*. Thus this is an auḍava - vakra shāḍava rāga. *Ma* and *ni* are the jīva svaras for this rāga ; can be sung at all times.

BṚNDĀVANĪ, same as the rāga Bṛndāvana sāranga.

BRUDŪVAKA, a janya rāga derived from the 24th mēla, Varuṇapriya :

s r g r m p d n s — s n p m r s
(*S. S. P. S.*)

BRŪRAVI, a janya rāga derived from the 20th mēla, Naṭhabhairavi :

s g r g m d n s — s n d p m g r s
(*G. V. P.*)

BUDDHAVĀHINI, a janya rāga derived from the 68th mēlakarta, Jyōtisvarūpinī :

s r m p d n s — s p m g r s

BUDHA MANŌHARI, a janya rāga derived from the 29th mēla, Dhīra s'ankarābharaṇa :

s r g m g p s — s p m g r s

This rāga is obtained by taking the madhyama of Kuntalavarāḷi as the tonic note.

BUḌUBUḌUKE, the hour-glass shaped drum used by the gypsies. A string with a knotted end is tied on to its centre and as the instrument is rattled, the knotted end strikes on the two faces of the drum, alternately.

BUKTIPRIYA, a janya rāga derived from the 58th mēla, Hēmavati :

s r m p n s — s n d p m g r s

(This is the Kēdāragauḷa pattern of ārōhaṇa and avarōhaṇa and derived from the Hēmavati mēḷa).
(*P. S. Ms.*)

BULBUL TĀRĀ, a stringed instrument with a type-writer key-board. It was devised in Japan. Music of a lighter nature can be played upon this instrument. The strings are plucked with a horn plectrum The plectrum is held by the fingers of the right hand and played. The left hand fingers press the required keys. Each key when pressed, contacts the string at the particular svarasthāna and produces the note of the required pitch. Thus the keys serve as frets.

BUNDLE FLUTE, reed-dulcimer or panpipes.

BURRA, the gourd resonator or calabash attached to the underside of the vīṇā near the region of the neck.

BUTTON, the projecting piece of wood at the top of the violin and from which the gut of the tail-piece emerges. (Also see under violin).

BYĀG, same as the rāga Karnāṭaka byāg.

This is a janya rāga derived from the 28th mēla, Harikāmbhoji :

s r g m p d n s — s n d n p d m g r g s

An upānga rāga ; *ma* and *ni* are the jiva svaras. Gamaka varika rakti rāga ; can be sung at all times.

Tyāgarāja's kriti, *Nēnendu vetakudurā* is an authoritative composition in this rāga.

BYĀGAḌA, same as the rāga Bēgaḍa (see under Bēgaḍa).

BYĀGAḌAI (tam), same as the rāga Bēgaḍa (see under Bēgaḍa).

C

C, the first note of the major scale of C in European music.

CANDLE DANCE, a variety of dance performed with lit candles in Java.

CASTANETS, a pair of pieces of hardwood (rosewood or black wood) or ivory held in the hand and struck together. This is used to provide rhythmical accompaniment in many countries. The *Chiplā* used by the Bhāgavatars in Kathā Kālakshēpam and Bhajana is an example. Castanets are used in Spanish dances. They are also used by mendicants in India.

CHĀCHAPUṬA, one of the five mārgi tālas and the second in the list of the classical 108 tālas taking a guru, laghu, laghu and guru 8 1 1 8 An āvarta consists of 6 mātras or 24 aksharakālas.

CHACHCHARĪ, a variety of prabandha or musical composition referred to in the *Sangīta sudhā* and other early works.

CHACHCHATPUṬA, one of the five mārgi tālas and the first in the list of the classical 108 tālas taking a guru, guru laghu and plutam, 8 8 1 8. An āvarta consists of 8 mātras or 32 aksharakālas.

CHAITANYA (1485 - 1534), the wellknown composer of devotional songs. He was born in Bengal. He was a great devotee of Krishna. His songs are widely sung in Bengal and Orissa. He laid the foundations for the spiritual renaissance of the period.

CHAITI GAUḌI, a janya rāga mentioned as derived from Māḷavagauḷa mēḷa in Sōmanātha's *Rāga vibōdha*.

CHĀKĀRI, a janya rāga derived from the 28th melakarta, Harikāmbhōji :

s r g p n d s — s n d p m g r s
(*S. S. P. S.*)

CHAKRA, (1) scheme or arrangement ; ex. the 72 mēlakarta chakra and 35 tāla chakra:

(2) Section. The 72 mēlakartas are arranged into 12 chakras or sections, each chakra comprising within it six mēla rāgas.

CHAKRA, a pair of wooden castanets circular in shape and with slightly concave surfaces.

CHAKRA, the name of the trisra jāti Rūpaka tāla : O 1_3 Āvarta = 5 aksharakālas.

CHAKRA BANDHAM, a style of vīṇā play wherein a whole composition or a long passage of music is played within the ranga of five or six frets, the left hand fingers gracing the svarasthānas on all the four strings. It is a pleasure to look at the graceful and circling movement of the fingers during this play. Vīṇā Venkaṭaramaṇa Dās of Vizianagaram (1866-1948) excelled in this style of play.

CHAKRADHARĪ, a janya rāga derived from the 20th mēla, Naṭhabhairavi :

s r m g p d n s — s d p m g r s (*S. K.*)

CHAKRA MANJARI, a janya rāga derived from the 56th mēla, Shaṇmukhapriya :

s r g m d p d n s — s d p m r s

CHAKRA PRADĪPTĀ, a janya rāga derived from the 22nd mēla, Kharaharapriya :

s r g p m d n s — s n d m g s (*S. K.*)

CHAKRA TĀNA, one of the six varieties of tānas, the other five being Vakra tāna, Mis'ra tāna, Mālikā tāna, Gambhīra tāna and Vidyu tāna. The tāna is an important branch of rāga ālapana. After the routine patterns, highly suggestive and thought - provoking patterns of tānas are sung or performed. In chakra tāna, svara groups of wheel-like patterns are sung in whirl-wind rapidity. It requires creative talents of a high order to attempt this branch of creative music.

CHAKRA TULYAM, a janya rāga derived from the 65th mēla, Mēchakalyāṇi :

s r m p n s — s n d p m g r s (*P. S. Ms.*)

(Note. This is the Kēdāragauḷa ārōhaṇa avarōhaṇa pattern belonging to the Mēchakalyāṇi mēla).

CHAKRAVĀKAM, the 16th mēlakarta rāga. Besides shaḍja and panchama, this rāga takes the notes: s'uddha rishabha, antara gāndhāra, s'uddha madhyama, chatus's'ruti dhaivata and kais'iki nishāda.

s r g m p d n s — s n d p m g r s

A sarva svara gamaka varika rakti rāga : *ri* and *ni* are the jīva svaras; *ri* and *pa* are nyāsa svaras; *g m R s* and *p m D* are vis'esha sanchāras; *sa, ga* and *pa* are the commencing notes for melodies in this rāga. Can be sung at all times. Tyāgarāja brought this rāga to prominence.

CHAKRAVĀKI, the *Brhaddharma Purāṇa* mentions this as a dāsi rāga of the primary rāga, Mallāra.

CHALANAṬA, the 36th mēlakarta rāga. Besides shaḍja and panchama, this mēla rāga takes the notes: shaṭs'ruti rishabha, antara gāndhāra. s'uddha madhyama, shaṭs'ruti dhaivata and kākali nishāda.

s r g m p d n s — s n d p m g r s

CHALANAVARĀLI, a janya rāga derived from the 20th mēla, Naṭhabhairavi:

s r g m d n d s — s d m g r s (*S. K.*)

CHALANĪ, a janya rāga derived from the 35th mēlakarta, S'ulini:

s r g m p d n d s — s n d m g r s (S. K.)

CHĀLANIKA, the name of the third s'ruti of rishabha in the work *Sangīta Dāmōdara*.

CHALA TĀLA, a rare time-measure found in the Kannaḍa Yakshagāna, *Sārangadhara Chārite*.

CHALAVĪṆĀ, the experimental vīṇā wherein the pitch of the seven strings was gradually lessened as against the Dhruva vīṇā wherein the pitch of the seven strings was kept constant. (Also see under Dhruva vīṇā and Achala vīṇā).

CHALLAGĀLI (Tel.) literally cool breeze. This was a title conferred upon those singers whose music was as pleasant as the cool breeze (தென்றற் காற்று). Two musicians of the 19th century. Challagāli Krishnayyar and Challagāli Vīrarāghavayyar enjoyed this title.

CHALLAGĀLI KRISHṆAYYAR, a samasthāna vidvān in Tanjore in the time of S'ivāji Mahārājah (1833 - 1855). He was a gifted singer and vaiṇika.

(1) Tyāgarāja Dīkshitar of Tiruvālangāḍu,

(2) Kanchi Vīṇā Nilakanṭha S'āstri,

(3) Vīṇā Vaidyanātha Ayyar of Māyavaram and

(4) Akhilāṇḍapuram Dharmā Dīkshitar were the more prominent amongst his disciples.

CHALLAGĀLI VĪRARĀGHAVAYYAR, a samasthāna vidvān in Tanjore.

CHĀMARAM. (1) a janya rāga derived from the 56th mēla, Shaṇmukhapriya :

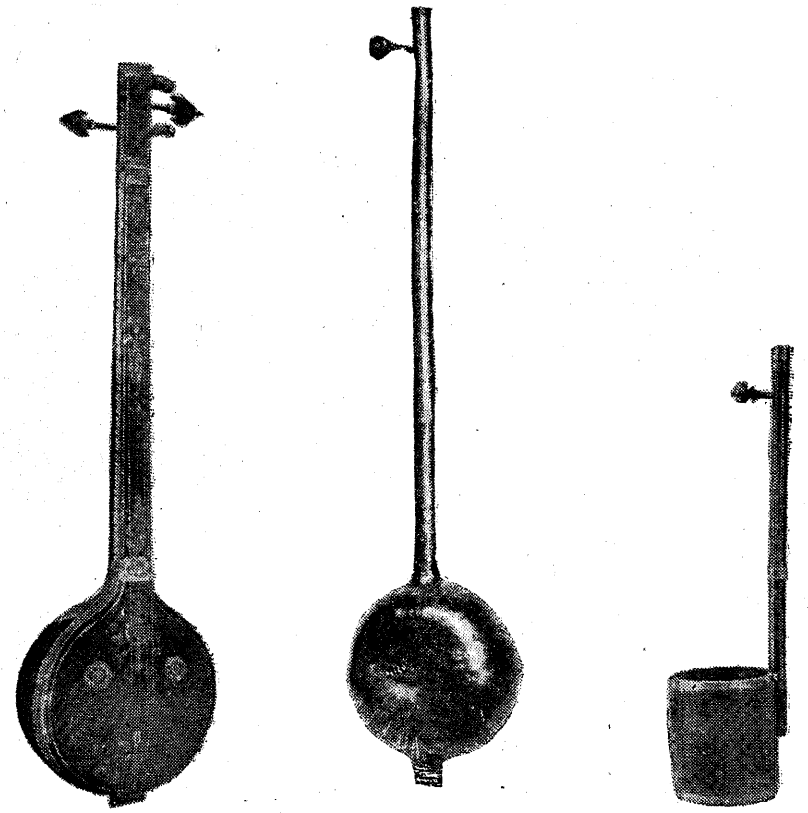
s g r g m p n s — s n d p m g r s

p d n s is a vis'ēsha sanchāra.

(2) The name of the 56th mēla in the asampūrṇa mēla paddhati.

CHAMBAULANI, a janya rāga derived from the 61st mēla, Kāntāmani :

s r m g m d n p s — s n d g r s (*S.S.P.S.*)

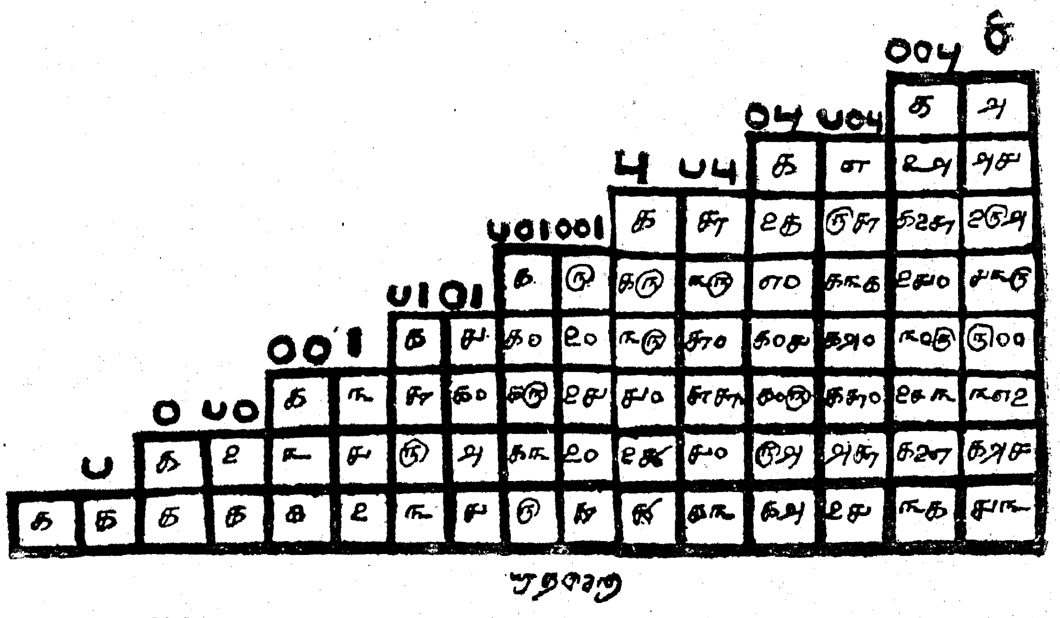


Tambura
(Tanjore model)

Ēktār (p. 135)

Tuntina

(Ektar and Tuntina are the mendicant's drones)



Tāḷa Prastāra - Druta meru (p. 126)—Syama Sastri's Automanuscript

CHAMMARAKRIYA, a janya rāga derived from the 15th mēla, Māyāmāḷavagauḷa :

s r g d n s — s n d p r s (S. S. P. S).

CHAMPAKA LATĀ, a janya rāga derived from the 19th mēla, Jhankāradhvani :

s g m d n s — s n p m g m r s (S. K.)

CHAMPAKA MĀLI, a janya rāga derived from the 17th mēla, Sūryakāntam :

s r g p d n s — s n d p g r s (S. S. P. S.)

CHAMPAKA VIDĀRI, a janya rāga derived from the 28th mēlakarta, Harikāmbhōji :

s m g m p n d m p d n d s — s n d n m d m g r g s (S. K.)

CHĀMUṆḌI, a janya rāga derived from the 63rd mēla, Latāngi :

s g r m p n d s — s d n p m g r s (G. L.)

CHAṆA, the name of the khaṇda jāti Jhampa tāla : 1_5 ◡ O Āvarta=8 aksharakālas.

CHAṆA VĀRIKAI, mentioned as a strī rāga for Hindōlam in the work, *Mātrkā vilāsa* of Maṇḍala Kaṇḍita (pp. 141 - 143).

CHANCHU KĀMBŌJI, same as Chenchu Kāmbhōji; (see under Chenchu kāmbhōji).

CHANDANA GANDHI, a janya rāga derived from the 3rd mēla, Gānamūrti :

s r g p d n s — s n d p g r s

CHANDA PĀVALAPPERUMĀN, literally " unrivalled master of verse " ; a title associated with Aruṇagirināthar, the distinguished composer of Tiruppugazh songs.

CHANDA TĀLA, a time-measure mentioned in the *Sangīta ratnākara.*

CHANDHIKAM, a janya rāga derived from the 66th mēla, Chitrāmbari :

s g m d n s — s n d m g s

CHAṆḌI DĀS, (c. 1400 A.D.) a great composer of devotional songs. His songs on the divine love of Rādhā and Krishṇa have a wide appeal. He lived in North India.

CHAṆḌIKA, a janya rāga derived from the 20th mēla, Naṭhabhairavi :

s r g m d n s — s n d m g r s

CHANDIRA VAḶAIYAM (Tam), the name of the percussion instrument, Chandrapirai.

CHANDṚA CHŪḌA, a janya rāga derived from the 29th mēḷa, Dhīra S'ankarābharaṇa :

s g m p d n s — s n d p m g s (A. S. Ms.)

CHANDRA CHŪḌĀMAṆI TĀṆḌAVAM, a dance said to have been performed by Lord Naṭarāja for the sake of Chandrachūḍa Chakravarti. There is a figure depicting this dance in the Temple at Tirutturaippūṇḍi in Tānjore District.

CHANDRA CHŪḌAPRIYA, a janya rāga derived from the 18th mēlakarta, Hāṭakāmbari :

s g m p n d n s — s n p m r s

CHANDRADĀRI, a janya rāga derived from the 63rd mēlakarta, Latāngi :

s g m p m r p s — s n d p m g r s (C.B.N.)

(Same as the rāga Chhatra dhari).

CHANDRADĒS'IKA, a janya rāga derived from the 56th mēla, Shaṇmukhapriya :

s r g m p m d n s — s n d m g s

CHANDRA GĀNDHĀRAM, a janya rāga derived from the 8th mēla, Hanumatōḍi :

s r g m s — s n m g r s

A svarāntara - auḍava rāga (C.B.N.)

CHANDRA GĀNDHĀRI, a rāga mentioned in the Tamil work, *Barata Sāstiram* of Arabatta Nāvalar.

CHANDRA HASITAM, a janya rāga derived from the 28th mēlakarta, Harikāmbhōji:

s r g m d n ṡ — ṡ n d m g r s

CHANDRAJYŌTI, a janya rāga derived from the 41st mēlakarta, Pāvani:

s r g m p d ṡ — ṡ d p m g r s

Bāgāyanayya and *Sʹasʹivadaṇa* of Tyāgarāja are wellknown kritis in this rāga.

CHANDRAKALĀ, a janya rāga derived from the 22nd mēlakarta, Kharaharapriya:

s r g m p m d ṅ ṡ — s d p m g m s

CHANDRAKĀNTAM, a janya rāga derived from the 65th mēlakarta, Mēchakalyāṇi:

s r g m p d n ṡ — ṡ n d n p m g r s

(*G. V- P.*)

CHANDRAKĀNTI, same as the rāga Chandrakāntam (see above).

CHANDRAKAUSʹIKA, a janya rāga derived from the 29th mēlakarta, Dhīra Sʹankarābharaṇa:

s r g m p m d ṅ ṡ — ṡ d p m g s

CHANDRA KIRAṆI, a janya rāga derived from the 16th mēlakarta, Chakravākam:

s g m p m d n ṡ — ṡ n d n p m g m r s

CHANDRA MAṆḌALAM, the telugu name for the drum, Chandrapirai. This is used to provide rhythmic accompaniment in a nāgasvaram concert. There is a good performer on this instrument in the temple at Kāḷahasti, in Chittoor District, South India.

CHANDRAMAṆḌANĀ, a janya rāga derived from the 22nd mēḷakarta, Kharaharapriya:

s r g m p m d ṅ ṡ — ṡ n p m g m r s

CHANDRĀMSʹA RĀGA, a class of rāgas mentioned by Nārada in his *Sangīta makaranda.* He classified the rāgas into *Sūryāmsam* and *Chandrāmsʹam* i.e. those with solar and lunar traits respectively.

CHANDRAMUKHI, one of the dāsi rāgas mentioned for the primary rāga Mallāra, in the *Bṛhaddharma purāṇa.*

CHANDRAPIRAI, a percussion instrument shaped like the crescent moon and used in the temples of village deities. A thin parchment is strained over a crescent-shaped ring. The ring is connected to a handle with an extended arm. The instrument is tied on to the forehead and played with a stick. (Same as Chandra maṇḍalam and Chandira vaḷaiyam).

CHANDRA PRABHĀ, a janya rāga derived from the 42nd mēlakarta, Raghupriya:

s r g m p d ṡ — ṡ d p m g r s

CHANDRARĒKHĀ, (1) a janya rāga derived from the 58th mēlakarta, Hēmavati:

s r g m p d ṡ — ṡ n d m g r s (*P. S. Ms.*)

(2) a janya rāga derived from the 15th mēlakarta, Māyāmāḷavagauḷa:

s r g p n d n ṡ — ṡ d p m g r s (*S. S. P. S.*)

CHANDRA RĒKHI same as the rāga Chandrarēkhā (1) above.

CHANDRASʹĒKHARAPRIYA, a janya rāga derived from the 14th mēḷakarta, Vakuḷābharaṇam:

s r g p d n ṡ — ṡ n d p g r s

CHANDRAS'ĒKHARĒNDRA SARASVATI, the wellknown author of the work, *S'ivāshṭapadi* or *S'ivagītimālā*. He was the 62nd pīṭhādhipati of Kānchi Kāmakōṭi Maṭh. He became the Āchārya in 1729 A.D. and attained siddhi in 1789 A.D. The *S'ivāshṭapadi* is written on the model of Jayadēva's *Gīta Gōvinda*. In the place of Rādhā and Krishṇa, we have herein Pārvati and S'iva. There are 20 songs in all and are set to South Indian rāgas and tālas. The rhythmical construction of the songs closely follows the Ashṭapadis of Jayadēva. At the top of each song, the name of the particular ashṭapadi of Jayadēva after which it is to be sung, is mentioned.

CHANDRA S'RI, a janya rāga derived from the 28th mēlakarta, Harikāmbhōji :

s r g m p d n s — s n d p m G r s
(S. S. P. S.)

CHANDRAVADANA, a janya rāga derived from the 29th mēlakarta, Dhīra S'ankarābharaṇa :

s ṇ s r g m p n s — s n d p m g r s

CHANDRIKĀ, (1) a janya rāga derived from the 21st mēlakarta, Kīravāṇi :

s r g p d n s — s n d p g r s

(2) Another rāga of the same name is mentioned under the 18th mēlakarta, Hāṭakāmbari and with the following ārōhaṇa and avarōhaṇa :

s r g m p d s — s d p m g r s

But this rāga is in effect, the same as Kaḷindaja derived from the 14th mēlakarta, Vakuḷābharaṇam :

s r g m p n s — s n p m g r s

CHANDRIKĀ BHAIRAVI, a rāga mentioned in the Tamil work : *Naṭṭiya Sāstiram* (18th cent).

CHANDRIKĀ DHAVAḶI, a janya rāga derived from the 15th mēla, Māyāmāḷavagauḷa :

s r m p d n s — s n d p m g s (S. K.)

CHANDRIKĀ GAUḶA, There are two rāgas with this name :—

(1) A janya rāga derived from the 8th mēlakarta, Hanumatōḍi and with the following ārōhaṇa and avarōhaṇa :

s r g m p d s — s d p m r s

(2) A janya rāga of the 15th mēlakarta, Māyāmāḷavagaula, and with the following ārōhaṇa and avarōhaṇa :

s r m p d n s — s n d p m g s

This is the same as the rāga Chandrikā dhavaḷi (see above). Therefore this second rāga has no significance.

CHANDRIKALĀ, same as Chandrakalā.

CHĀNDRIKYA, a janya rāga derived from the 28th mēlakarta, Harikāmbhōji :

s g m p d n s — s n d m r g r s

CHANTER, the name of the pipe of the maguḍi, pungi or bag-pipe, which gives the tune as opposed to the other pipe which is the drone pipe. Chanter is therefore the tune pipe or the melody pipe.

CHANTERELLE (Fr.), the string of a Violin, Viola, Cello, Guitar, Sitār, Vīṇā or Svaragat which is tuned to the highest pitch. In the Violin it is the first string or the E string and in the Vīṇā, it is the sārani string on the finger board. For this purpose only the playing strings are reckoned and not the drone-cum-tāḷa strings of the Vīṇā. The Chanterelle string is always reckoned as the first string and the other playing strings in the decreasing order of their pitch are progressively numbered. In the Vīṇā, Gōṭuvādyam, Sitār, Tāus, Svaragat and other

such instruments, it is the chanterelle string that is mostly played. In the Vīṇā, the chanterelle string is nearest the performer, while in the Sitār, and the Rudravīṇā it is at the other end.

CHĀPA GHAṆṬĀRAVAM, a janya rāga derived from the 20th mēlakarta, Nāṭhabhairavi :

s g m p n — d m g r s n̤

This is a nishādāntya rāga.

CHAPALĀ, the name of the second s'ruti of panchama in Nārada's nomenclature for the 22 s'rutis as given in his *Sangīta makaranda.*

CHĀPARĀ, the name of the second s'ruti of Madhyama in Bhāvabhaṭṭa's nomenclature for the 22 s'rutis, as given in his *Anūpa sangīta vilāsa.*

CHĀPU TĀḶA, one of the old and indigenous time-measures. There are many folk melodies in this time-measure. It is usually reckoned with two beats and sometimes with a beat and a visarjita (waving of the hand). The commonest variety is Mis'ra Chāpu 3 + 4 or 7 units for an āvarta—the duration of the first beat being three units and the second beat, four. Khaṇḍa Chāpu 2 + 3 or 5 units for an āvarta is the next common variety. Sometimes we come across Tisra Chāpu tāla : 1 + 2 or 3 units for an āvarta. The Sankīrṇa Chāpu tāla consisting of 4+5 or 9 units of time for an āvarta is used rarely in Pallavis. Tyāgarāja has composed a number of songs in Misra Chāpu and Khaṇḍa-Chāpu tālas. The potentialities of the Chāpu tāla in all its ramified forms are seen in the compositions of S'yāma S'astri. When the tāla of a composition is merely mentioned as *Chāpu*, the presumption is that it is Mis'ra Chāpu ; when the other two varieties, Khaṇḍa Chāpu and Tisra Chāpu are meant, they are specifically mentioned as such.

CHĀPU TŌL (Tam), the middle ring of skin on the right head of the mridangam i.e. the ring between the outer ring and the black paste in the centre.

CHARA CHAṆḌINI, a janya rāga derived from the 51st mēlakarta, Kāmavardhani :

s r m d p d ṡ — ṡ d p g m r s

CHARAṆA, the third section of a kriti, varṇa, padam, jāvaḷi or other similar composition in Karnāṭic music. Its length is normally the same as that of the pallavi and anupallavi taken together. But at times, it is of the same length as the anupallavi and sometimes it is also four times the length of the anupallavi. In many kritis, the music of the latter part of the charaṇa is the same as that of the anupallavi.

CHARĀVALI, a janya rāga derived from the 22nd mēla, Kharaharapriya :

s r g p d ṡ — ṡ n d p g r s (*S. K.*)

(This rāga has the Bauli pattern of ārōhaṇa and avarōhaṇa).

CHARAVIBHĀSINI, a janya rāga derived from the 29th mēla, Dhīra s'ankarābharaṇa :

s r m p m d n ṡ — ṡ n p m g r s (S. *K.*)

CHARAVIBHĀSITAM, a janya rāga derived from the 65th mēla, Mēchakalyāṇi :

s g m p d n ṡ — ṡ d p m g r s (P. *S. Ms.*)

CHARA VĪṆĀ, the portable concert vīṇā which was carried from place to place and played, as opposed to the *sthira vīṇā*, which was tuned and kept in position at a particular place—the bank of a river or some open space. This latter instrument was like a harp and as currents of wind dashed against the open strings, the strings were set in vibration and a delightful music was produced.

CHARCHARI, one of the classical 108 tālas. It takes the following angas :

O O ◡ | O O ◡ | O O ◡ | O O ◡ |
O O ◡ | O O ◡ | O O ◡ | O O ◡ |.

An āvarta equals 18 mātras or 72 aksharakālas.

CHARCHARĪ, the name of a medieval type of prabandha, now obsolete.

CHARMAJA, the tone emanating from skin-covered instruments i.e., drums or membranophones. The classification of musical sounds according as the source from which they emanate into : *s'ārīraja* (voice), *nakhaja* (plucked instruments), *vāyuja* (wind instruments), *charmaja* (drums) and *lohaja* (cymbals) is found in Nārada's *Sangīta makaranda*.

CHARMA VĀDYA, a skin-covered instrument ; drum or membranophone. Mridangam, Tavil, Ḍōlak and Kanjira are examples.

CHĀRTĀḶA, a tāla used in Hindusthāni music.

CHĀRU KARNĀṬA SĀRANGA, a rāga mentioned in the Tamil work, *Barata sāstiram* of Arabatta Nāvalar.

CHĀRUKĒS'I, the 26th mēlakarta rāga :

s r g m p d n s — s n d p m g r s

Besides shaḍja and panchama, the notes taken by this rāga are, chatus's'ruti rishabha, antara gāndhāra, s'uddha madhyama, s'uddha dhaivata and kais'iki nishāda. Sarva svara gamaka varika rakti rāga. Can be sung at all times. A rāga which came to prominence through Tyāgarāja. His kriti, *Āḍamōḍigalada* in this rāga is a well-known composition and is widely sung.

CHĀRUKUNTAḶA, a janya rāga derived from the 26th mēla, Chārukēs'i :

s r g m d n s — s n d m g r s (*S. S. P. S.*)

CHĀRU RŪPIṆĪ, a rāga mentioned in the *Brhaddharma purāṇa* as a rāgiṇi of Mallāra.

CHĀRU VARDHANĪ, a janya rāga derived from the 15th mēla, Māyāmāḷavagauḷa :

s r m p d n s — s d p m g r s (*S.S.P.S.*)

CHAṬA, a kind of drum, mentioned in the *Sangīta ratnākara*.

CHĀTAM, a janya rāga derived from the 22nd mēlakarta, Kharaharapriya :

s g m p d s — s n d p m g m r s

CHATURA KALLINĀTHA, the author of the commentary *Kalānidhi* on the *Sangīta ratnākara*. (Also see under Kallinātha).

CHATURAMBHĀ, a janya rāga derived from the 29th mēlakarta, Dhīra s'ankarābharaṇa :

s r g m d p d n s — s n d p m g r g s (*S. K.*)

CHATURĀNANAPRIYA, a janya rāga derived from the 11th mēlakarta, Kōkilapriya :

s r g p d n s — s n d p g r s

CHATURANGA, a kind of musical composition in vogue in Hindusthāni music. It consists of four angas : Khyāl, Tarāna (passages of rhythmical mnemonics), Sargam (svara passages) and Trivata (meaningless words).

CHATURANGA PRASTĀRA, a tāla prastāra (i.e. the possible permutations and combinations of tāla angas) employing the four angas: laghu, guru, pluta and kākapādam

1
1 8 8 +

CHATURANGIṆI, (1) a janya rāga derived from the 66th mēlakarta, Chitrāmbari :

s m g m p n s — n d n p g m g r s

(2) the name of the 66th melakarta in the asampūrṇa mēla paddhati :

s r g m p d n ṡ — ṡ n p m g r s

CHATURA PAṆḌITA, the pen-name adopted by V. N. Bhātkhaṇḍe in his musical compositions.

CHATURAS'RA GAṬI, refers to a rhythm wherein each count of the tāḷa has four sub-units of time.

CHATURAS'RA JĀTI LAGHU, same as Chaturas'ra laghu.

CHATURAS'RA LAGHU, the variety of laghu consisting of a beat and three finger-counts. $|_4$ (duration: four aksharakālas).

CHATURAS'RA VARṆA, one of the classical 108 tālas, consisting of two gurus, a laghu, two drutas and a guru 8 8 | O O 8 takes eight mātras for an āvarta.

CHATURAS'RA VARṆA RĀJA TĀḶA, one of the 120 dēs'i tāḷas mentioned in the *Sangīta ratnākara.*

CHATURBHĀGA, a unit of time equal in duration to half of an anudrutam.

CHATURDAṆḌI, (1) According to the *Sangīta sārāmrita* of King Tulaja, the term signifies: gita, ālāpa, ṭhāya and prabandha—the four channels through which the melodic entity of a rāga is revealed or realised.

(2) Earlier works speak of Chaturdaṇḍi as referring to the four *gāna kriyas* (varṇas) or modes of singing: sthāyi, ārōhi, avarōhi and sanchāri. The *Sangīta sūryōdaya* of Lakshmi Nārāyaṇa (early 16th cent.) written in the court of Krishṇadēva Rāya of Vijayanagar says that Chaturdaṇḍi refers to the four varṇas : sthāyi, ārōhi, avarōhi and sanchāri.

CHATURDAṆḌI PRAKĀS'IKA, the epoch-making work of Venkaṭamakhi written about the year 1635 at the request of King Vijaya Rāghava Nāik of Tanjore. The title of the work, paraphrased will mean the exposition or illumination (prakās'ika) of the chaturdaṇḍi—the four possible channels through which a rāga manifests itself. Like the two earlier works, Rāmāmātya's *Svara mēla kalānidhi* and Sōmanātha's *Rāga vibōdha,* it is a work on South Indian Mnsic. It is in Sanskrit and its chapters deal with the following topics: vīṇā, s'ruti, svara, mēla, rāga, ālāpa, ṭhāya, gīta, prabandha and tāla. The chapter on tāḷa which he has evidently written is not traceable. Some of the topics treated of in the book like the one on prabandha are now of only academic interest. The most important part of the book is the one relating to the scheme of 72 mēlakartas. The author was indebted to Sōmanātha for the idea of (evolving) a scheme of mēḷas. The scheme of 72 mēḷakartas constitutes a distinct landmark in the history of Indian music. It is of interest to students of comparative musicology of other countries as well, since the scheme is based on the universally recognised 12 notes of the gamut. Venkaṭamakhi gives us for the first time a systematic classification of mēlas based on their svaras. The 19 mēlas which were already in vogue were called by him as *Kalpita mēlakartas* (already made) and the remaining 53 were classified by him as *Kalpyamāna* (immediate possibilities) and *Kalpayishyamāna* (remote possibilities). The *Chaturdaṇḍi prakās'ika* merely explains the scheme of 72 mēlas and does not attempt a nomenclature for them. It is but natural that the author should have abstained from giving names to the 72 mēlas, since he visualised only the remote possibilities of many of those mēlas. The author has mentioned that the wellknown mēlas of his time occupy such and such a rank in his new scheme : Gaula mēla is the 15th ; Kāmbhōji mēla is the 28th and so on. The scheme being souud was accepted by all scholars. A later scholar imbued with the idea that a Thāṭ or scale should be named after one of the chief rāgas generating from it gave the

Kanakāmbari - Phēnadyuti nomenclature. This nomenclature includes many janya rāgas not known in Venkaṭamakhi's time. Then came the Kanakāngi-Ratnāngi nomenclature mentioned in the *Sagraha Chūḍamaṇi*. This keeps intact the time-honoured distinction between a mēla and its rāga as also the krama sampūrṇa character of a mēla. The Kaṭapayādi prefixes were introduced in this nomenclature. Since both the nomenclatures are not mentioned in the *Sangīta sārāmrita*, it is certain that they came into vogue sometime after 1735. Then came another improved Kanakāmbari nomenclature with kaṭapayādi prefixes introduced wherever necessary. That the author of this nomenclature was indebted to the Kanakāngi—Ratnāngi nomenclature is revealed in many places.

The *Rāga lakshaṇam* printed as an Appendix to the Madras Music Academy edition of the *Chaturdaṇḍi prakās'ika* is not the work of Venkaṭamakhi.

The Kanakāmbari – Phēnadyuti nomenclature is found in a lakshaṇṇa gita in Guṇḍakriya rāga and also in a rāgamālika in six rāgas and both these are ascribed to Venkaṭamakhi. The *Chaturdaṇḍi prakās'ika* mentions the names of only 19 mēlas and even these mēla names have no kaṭapayādi prefixes. Further the 1st, 8th, 20th, 21st, 28th and 30th mēlas bear the names; Mukhāri mēla, Bhūpāla mēla, Bhairavi mēla, Āhiri mēla, Kāmbhōji mēla and Sāmanta mēla and not the names: Kanakāmbari, Jana tōḍi, Nārīrītigaula, Kiraṇāvali, Harikēdāragaula and Nāgābharaṇa. Further in the rāga prakaraṇa Venkaṭamakhi specifically says, that Rītigaula is derived from the Bhairavi mela and Kēdāragaula is derived from the Kāmbhōji mēla. Therefore the Kanakāmbari-Phēnadyuti nomenclature cannot be said to be that of Venkaṭamakhi's. The idea of kaṭapayādi prefixes was again foreign to his mind. The author of the *Sangīta sārāmrita* while recognising Venkaṭamakhi's scheme of melas, mentions that the melas formulated by him remained obscure. Tulajāji therefore dealt with only the melas and rāgas which were in vogue in his time. Tulajā deals with only 21 mēlas.

Venkaṭamakhi refers to the sarva rāga mēḷa vīṇā and the eka rāga mēḷa vīṇā and also to the s'uddha mēḷa vīṇā and the madhya mēḷa vīṇā. The tuning of the latter is the same as that of the modern vīṇā (*s p s p*). He, along with his two brilliant predecessors, Rāmāmātya and Sōmanātha; committed the mistake of calling the Chatuss'ruti *ri* and chatuss'ruti *dha* as panchas'ruti *ri* and panchas'ruti *dha*. His statement that Pantuvarāli is not fit for prabandha is inexplicable. (Also see under Venkaṭamakhi, Seventy-two melakartas and Mela paddhati).

CHATURDAS'A MŪRCHHANĀS, the 14 mūrchhanās or scales derived by the process of model shift of tonic from the sāgrāma and māgrāma.

The 7 *sāgrāma mūrchhanās* were :

Uttara mandra	(with *sa* as the tonic note)
Rajani	(,, *ni* ,,)
Uttarāyata	(,, *dha* ,,)
S'uddha shaḍja	(,, *pa* ,,)
Matsarikrita	(,, *ma* ,,)
Asvakrānta	(,, *ga* ,,)
Abhirudgata	(,, *ri* ,,)

The 7 *māgrāma mūrchhanas* were :—

Sauvīra	(with *ma* as the tonic note)
Hariṇasva	(,, *ga* ,,)
Kalōpanata	(,, *ri* ,,)
S'uddha madhya.	(,, *sa* ,,)
Mārgi	(,, *ni* ,,)
Pauravi	(,, *dha* ,,)
Hrushyaka	(,, *pa* ,,)

CHATURDHĀTU PRABANDHA, a musical form which had all the four dhātus or

sections: udgrāha, mēlāpaka, dhruva and ābhōga.

CHATURMUDRA PRABANDHA, a composition containing any four of the dvādas'a mudras in its sāhitya.

CHATURMUKHA, the flute which had a distance of four angulas between the mouth-hole and the first finger-hole. The madhya sthāyi panchama was heard when finger-holes 1 - 7 of this flute were closed and blown.

CHATURMUKHA, one of the classical 108 tālas taking the angas: laghu, guru laghu plutam, 1 8 1 8. (7 mātras for an āvarta)

CHATURTHA, the fourth note of the Sāman scale in the descending order, corresponding to the nishāda.

CHATURTHA KĀLA, fourth degree of speed.

CHATURTHA RĀGA VARDHANI, the fourth stage of the main part or the body (central part) of a rāga ālāpana. Mūrchhanā prastāra or sanchāra in quick tempo is the dominating feature of this part of the ālāpana.

CHATURTHA SAINDHAVI, a variety of Saindhavi rāga mentioned in *Sangīta ratnākara*.

CHATURTHA VIDĀRI, the concluding part of that section of the rāga ālāpana known as Chaturtha rāga vardhani.

CHATURVIMS'ATI S'RUTIS, the scheme of 24 s'rutis elucidated in the *Mēlādhikāra lakshaṇa*. The two extra s'rutis contemplated herein, in addition to the 22, are the gāndhāra and nishāda s'rutis, occurring between sādhāraṇa gāndhāra and antara gāndhāra in the one case and kais'iki nishāda and kākali nishāda in the other case. These two s'rutis are called Prati antara gāndhāra and Prati kākali nishāda respectively. These s'rutis occur in the phrases *s r g r s* and *p d n d p m g r s* in Sāveri rāga.

CHATUSHKAḶA, a concept belonging to the sphere of tāḷa das'a prāṇas. Herein there are four kaḷas or minor units (and as many svaras) for each kriya or count of the tāla.

CHATUSHPADI, a musical form belonging to the sphere of sacred music and consisting of four pādas or feet.

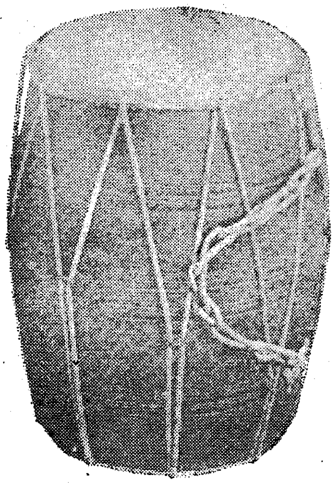
CHATUSH-SHASHṬI KALĀS, the celebrated 64 arts and sciences. These include all that is worth knowing in the sphere of knowledge—pure knowledge and utilitarian knowledge inclusive. Academic and utilitarian arts, industrial arts and crafts, ordinary arts and fine arts, essential arts and non-essential arts, education of the physical body, intellect, and emotion, medicine, engineering, ship-building, veterinary science, agriculture, home science, technology and in fact all the faculties of learning of the most advanced Universities of modern times are comprised in these studies. In addition to these 64 kalās, there are more than 400 upa kalās. Singing and performing on instruments, dance and drama find a prominent place in the 64 kalās. Performing on udaka vādyam (jalatarangam) is also mentioned as one of the 64 kalās.

CHATUSRA GATI, same as chaturas'ra gati (see above).

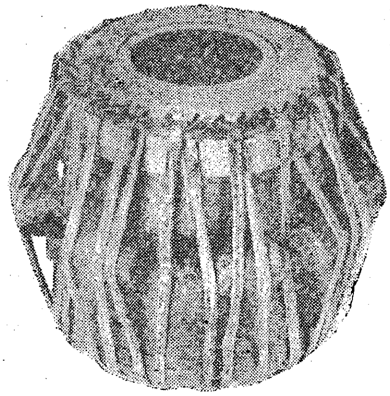
CHATUSRA JĀTI, same as chaturas'ra jāti (see under chaturas'ra jāti above).

CHATUS'S'RUTI DHAIVATA, the tīvra or the higher variety of dhaivata svara with frequency, 27/16.

CHATUS'S'RUTI INTERVAL, the interval of 9/8. There is a chatus's'ruti interval between s'uddha madhyama 4/3 and panchama 3/2.



Ḍōlak (p. 122)



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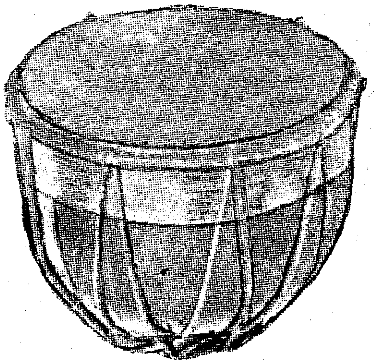
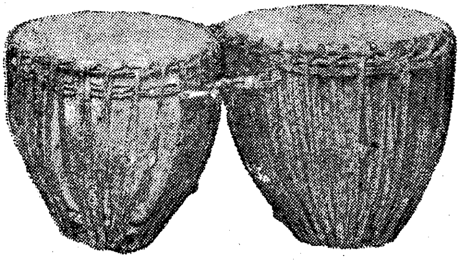
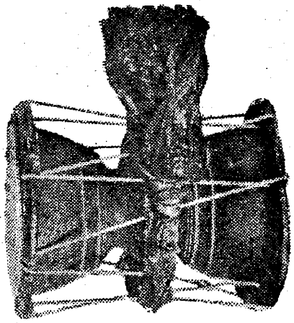


Bāyā (p. 40)



Ḍamāram (p. 96)

Dāsari Tappaṭṭai (p. 100)



Davaṇḍai (p. 102)

A person playing the Ḍappu

Ḍappu (p. 160)

CHATUS'S'RUTI ṚISHABHA, the tīvra or the higher variety of rishabha svara with frequency 9/8.

CHATUS TĀḶA, one of the classical 108 tālas, consisting of a guru and three drutas 8 O O O. It takes 3½ mātras or 14 aksharakālas for an āvarta.

CHATUSVARA VAKRA RĀGA, a vakra rāga with four vakra svaras in the ārōhaṇa and avarōhaṇa.

CHAUKĀBHĪRU, a janya rāga derived from the 45th mēla, S'ubhapantuvarāḷi :

s r g m p d n ṡ — ṡ d m g r s

CHAUKA KĀLAM, slow tempo. A chauka kāla kriti is a kriti in slow speed like *Srī Rājagōpāla* in Sāvēri rāga of Muthuswāmi Dīkshitar.

CHAUKAM, the style of singing rāga ālāpana in slow tempo. There is a special technique involved in this Paddhati of rāga ālāpana. In the case of musicians who specialised in this style of singing, the word *chaukam* was prefixed to their names as a mark of recognition. Thus we have Chaukam Sīnu Ayyar.

Ghanam, Nayam and Dēs'yam were also styles of singing in which some musicians specialised.

CHAUKAM SĪNU AYYAR, a sangīta vidvān who adorned the court of Sarabhōji and Sivāji in the 19th.cent. He was a specialist in the Chaukam style of singing.

CHAUKA VARṆA, another name for pada varṇa. Chauka varṇa, as its name indicates is set in slow tempo. In a few chauka varṇas, sāhitya is found only for the pallavi, anupallavi and charaṇa after the model of a tāna varṇa and not for the svara passages.

CHEMPAṬA, the name for ādi tāḷa in Kathakaḷi music.

CHENCHU KĀMBHŌJI, a janya rāga derived from the 28th mēlakarta, Harikāmbhōji :

s m g r p m d n ṡ — ṡ n p n m g r s

It is an ubhaya vakra rāga. Tyāgarāja's *Vararāga layajnulu* is a wellknown kriti in this rāga.

The ārōhaṇa *s g r g m p m d n p n d n ṡ* given for this rāga in some books is not supported by lakshya.

CHEṆḌA, the cylindrical drum used in Malabar. A performance of Kathakaḷi is preceded by a solo performance on the cheṇḍa. The rhythmical display on this instrument by skilled performers is fascinating.

CHENGALVARĀYA S'ĀSTRI (1810–1900). Chengalvarāya S'āstriyār of Cheyyūr is one of the brilliant composers of the post-Tyāgarāja period. He was a Telugu Brahmin of the Velanāḍu sect. He belonged to the Kaus'ika gōtra. His house name was Mārupeddi. He was born in the year 1810 in a village in the Marakanam Taluq of the Chingleput District. He became a scholar in Sanskrit and Telugu. He attained high proficiency in music and Bharata s'āstra. He later came over to Cheyyūr. On account of his long stay in this place for over half a century, he came to be called Cheyyūr Chengalvarāya S'āstri. He enjoyed the patronage of the Zamindar of Cheyyūr. Cheyyūr grew in musical importance after his advent. He trained a number of pupils in music and dance. Cheyyūr S'ārada, the renowned dancer of the last century was one of his brilliant disciples. Whenever she was invited to give a dance recital in a new samasthānam, Chengalvarāya S'āstriyār invariably composed for her use, a new s'abda in honour of the Ruler who invited her.

Chengalvaraya S'āstriyār started teaching in the pial school at Cheyyūr. Many studied sanskrit and telugu under him. He performed bhajanas on Saturdays and on the days of the Krittikā nakshatra. On every Krittikā day, he performed santarpaṇa. Illustrious musicians and composers of the time like Kāmakōṭi S'āstri (a composer of kritis in sanskrit) and Jhanjhamārutam Subbayyar visited him.

Chengalvarāya S'āstriyar was a tall person. He had a commanding personality. He had a big head, long arms, and long ears. He was fair-skinned. The signs of greatness were writ on his face. His body frame was however slightly bent. He was a pious person and the Goddess Muktāmba of Cheyyūr blessed him. He was a contended person and did not run after wealth and fame. Once the Mahārājah of Berhampore invited him to go to his Samasthānam but he declined the invitation.

Chengalvarāya S'āstriyār was a great poet, scholar and composer. He wrote the *Muttukumāra s'atakam*. He was a prolific composer and has composed more than a thousand kritis. He has composed 360 kritis in praise of Kanchi Kāmākshi and about 240 kritis in praise of Mīnākshi of Madurai. His kritis in praise of Venkaṭes'a number more than a hundred. Madhyamakāla sāhityas are an attractive feature of his compositions. He sang most of his songs, extempore. They were given a polished and lustrous setting by two scholarly singers of his time, Sāmbamūrti S'āstri and Krishṇa S'āstri. In addition to the kritis, s'abdas and kaustubhams, he has composed two operas: *Sundarēs'a Vilāsam* and *Valli Nāṭakam*. The former opera was performed during the Temple festival in Cheyyūr for many years. His kriti "*Aviraḷamagu bhaktini*" in Kalyāṇi rāga, Chaturas'ra jāti Dhruva tāla shows how even in that tāḷa one could compose a kriti with flowing music. Kritis like "*Enta vēḍina gāni*" (Darbār rāga) and "*Lalitē mām pāhi daya*" (Yadukula Kāmbhōji rāga) breathe the fragrance of spiritual fervour. The musical setting of the Bilahari piece, "*Nī ruchi marigina rasana*" is highly captivating. He had a gift for conceiving original melodies. He has composed many pieces in scholarly rāgas like Pūrṇachandrika, Yamunā kalyāṇi and Gauḷipantu Prosodical beauties and svarākshara beauties abound in his compositions. His language is beautiful and flows naturally. He was a past-master in *Chitra kavitvam*. He has composed songs of varying grades of difficulty. His songs range from the simplest down to the most complicated patterns. His songs pertaining to the temple rituals are even now sung in the temple at Cheyyūr. The marriage songs that he has composed are widely sung in Chingleput District.

Chengalvarāya S'astriyār is a svanāma mudrakāra. All his kritis and stray compositions bear his signature. But in the darus adorning his operas, he has not introduced his signature. In this respect he resembles his briiliant contemporary, Gōpāla Krishṇa Bhārati, who introduced his signature in all his viḍudi kīrtanas and refrained from doing so in the songs pertaining to his opera: *Nandanār Charitram.*

Chengalvarāya S'āstriyār lived for 90 years and passed away on the 28th February 1900 (Krishṇa Chaturdasi: 18th day of Mās'i). He was survived by his widow Subbamma. She lived for two years after him. Their only daughter Muktāmba became a childless widow even

during the life-time of her parents. Hence the direct line of S'āstriyār is extinct. There are, however, his descendants by the collateral line in Vellore, Tholnādu, Usoor and other places.

CHEṄṄALA, (செங்ஙலா) the name for gong in Malayālam. It is used in Kathakāḷi performances.

CHĒTULĀVAḶI, a janya rāga derived from the 65th mēla, Mēchakalyāṇi :

s r g r g m p n d n ṡ — ṡ n d p m r g r s
(*P. S. Ms.*)

It is an ubhaya vakra rāga.

CHĒVĀṬI, a rāga mentioned in the *Sangīta ratnākara* under the group, Ṭakka bhāshā.

CHEYYŪR, a seat of music and dance in the 19th century. It is an interesting place in Chingleput District. It lies near the sea-coast and is on the hoary Kās'i bhāṭa—the time-honoured pilgrim route from Benares to Rāmēs'waram, on the Coromandal coast. The temple at Cheyyūr is noted for the performance of *Sarva vādyam.* Sarva vādyam, (literally all musical instruments) is worship offered to God in the triple aspect of gīta, vādya and nritya. Besides the musicians in the regular temple establishment, like the nāgasvarakāras, ōduvārs, naṭṭuvanārs, and the dancing girls, this performance gives an opportunity to *ad hoc* musicians to come and participate. It is an education, entertainment and a spiritual experience to witness and listen to a performance of sarva vādyam.

There is a principle and plan underlying the sequence of items in the performance of sarva vādyam. Instruments are performed solo and also in combination with other instruments. The performance of the sarva vādyam starts after the shōḍas'ōpachāram to the Deity is over. Each item is started after the officiating temple priest recites the relevant avatārika s'lokā. The following instruments are used in the sarva vādyam :

Brahma tāḷam

Nandikēs'wara vādyam (s'uddha maddalam)

Ṭakōra vādyam

Bhērikai

Mallāri

Jhallāri

Ḍhankā

Nagārā

Ḍamāram

Rāja vādyam

Muraḷi

Nāgasvaram

Mukha vīṇā

Bhujanga svaram (Maguḍi)

Tiruchinnam

Davaḷai s'angu (conch)

Navuri

Bānkā

Vīṇā and latterly the Violin.

In dancing, the following items are performed :—Nrīttam, Nāṭyam, Bhujanga nāṭyam and Vīṇā nāṭyam (dance performed to the musical accompaniment of the mukha vīṇā).

The vocal items include the singing of Dhyāna s'lōkas, Tēvāram, Tiruvāchagam, Tiruvis'aippā, Tiruppallāṇḍu, Tiruppugazh, Gīta, Varṇa, Pada, Kīrtana, Tillānā, S'lokam, Padyam, Chūrṇika, Ashṭakam, Ashṭapadi, Dhavaḷa, Paraṇi, Veṇbā, Kalitturai, Kochchagam, Kalippā, Tāzhis'ai, Viruttam, Ammānai,

Vaṇṇam, Ulā, Veṇṇilā-Kuravanji, Prabandham, Ūnjal, Lāli, Hechcharika and S'obhanam. More than forty items figure in the programme and it takes about three hours to go through the whole series of items.

The Kumāraswāmy temple in Cheyyūr is also of interest from the point of view of musical iconography. There is a sculpture of a Yakshi or Kinnari—half-swan and half-woman with a viṇā in the hand.

CHHANDŌDHARĪ, a janya rāga derived from the 22nd mēlakarta, Kharaharapriya :

s g r g m p d n p s — s n d m g r s (S. K.)

CHHANDŌVATI, the name of the fourth s'ruti of shaḍja in Bharata's nomenclature for 22 s'rutis. This is the *niyata* s'ruti of shaḍja.

CHHATRADHARI, a janya rāga derived from the 63rd mēlakarta, Latāngi :

s g m p m r p s — s n d p m g r s (S. S. P. S.)

CHHĀYĀ, a rāga mentioned in the *Sangīta ratnākara*.

It is mentioned as a Chandrāms'a rāga in Nārada's *Sangīta makaranda;* it is also mentioned in the *Sangīta sudhā* under the heading of 20 Bhāshāngas.

CHHĀYĀ, the name of the 17th s'ruti in the octave in the scheme of 24 s'rutis as given in the Telugu work, *Sangīta sāra sangrahamu*.

CHHĀYĀ, a janya rāga derived from the 20th mēlakarta, Naṭhabhairavi :

s r g r m p n d n s — s n p n d p m g m r g s (S. K.)

An ubhaya vakra rāga.

CHHĀYĀ BAUḶI, a janya rāga derived from the 8th mēla, Hanumatōḍi :

s r g m s p d n s — s n p d m g r s (S. K.)

CHHĀYĀ GAUḌA, a rāga mentioned in Nārada's *Sangīta makaranda* under the heading of Pullinga (neuter) rāgas. The *Sangīta samaya sāra* mentions this rāga under the heading of upānga sampurṇas.

CHHĀYĀ GAUḶA, (1) a janya rāga derived from the 3rd mēlakarta, Gānamūrti :

s r g r m p d n s — s d n p m g s r s (S. K.)

(2) a janya rāga derived from the 15th mēla, Māyāmāḷavagauḷa :

s r m p n s — s n d p m g s r s (S. S. P. S.)

CHHĀYĀ GAURI, a janya rāga derived from the 7th mēlakarta, Sēnāvati :

s r m g m p n d n s — s n d p m g m r s (S. K.)

(This rāga is mentioned as a janya of Māḷavagauḷa in the Telugu work *Rāga tāla chintāmani*).

CHHĀYA KĀUS'ĪKA, a janya rāga derived from the 15th mēla, Māyāmāḷavagauḷa :

s g r g m p n s — s n d p m g r s (S. K.)

CHHĀYĀLAGA RĀGA, a rāga in whose exposition the trace of another rāga is noticed occasionally. Also called Sālanga rāga and Sālaga rāga.

CHHĀYĀLAGA SŪḌA, a kind of prabandha or musical composition. Prabandhas in medieval times were classified under the heads :

(1) Sūḍa
(2) Āḷikrama and
(3) Viprakīrṇa

The sūḍa prabandhas were again classified into s'uddha sūḍa and chhāyālaga or sālaga sūḍa. The chhāyālaga sūḍa prabandhas were in the sapta tālas and their varieties.

CHHĀYĀLAGA TĀḶA, a kind of tāḷa. Tāḷas, like rāgas were classified under the headings of S'uddha, Chhāyālaga and Sankīrṇa. Chhāyālaga tāla was a tāla formed by the fusion of two tālas and Sankirna tāla was a time-measure formed by the fusion of more than two tālas. Simhanandana tāla is an example of a sankīrṇa tāḷa.

CHHĀYĀ MĀḶAVI, a janya rāga derived from the 7th mēla, Sēnāvati:

s g r g m p d n d ṡ — ṡ n d p m g m r s (*S. K.*)

CHHĀYĀ MĀRUVA, a janya rāga derived from the 49th mēla, Dhavaḷāmbari:

s g r g m d n d ṡ — ṡ n d m g r s (*S.S.P.S.*)

CHHĀYĀ NĀRĀYAṆI, a janya rāga derived from the 6th mēḷakarta, Tānarūpi:

s p m p d n ṡ — ṡ n d n p m g r s

CHHĀYĀ NĀṬA, a janya rāga derived from the 34th mēla, Vāgadhīs'vari:

s r g m p m p ṡ — ṡ n d n p m r s

An ēkasvara vakra rāga; auḍava - shāḍava rāga; upānga rāga; *ri*, *ma* and *dha* are the jīva svaras. Tyāgarāja's *Idi samayamura* is a wellknown kriti in this rāga. This rāga is mentioned in the work, *Rāga tāla chintamani*.

CHHĀYĀ NĀṬI, a rāga mentioned in Nārada's *Sangita makaranda.*

CHHĀYĀ NAṬṬA. a rāga mentioned under the heading of upānga sampūrnas in the *Sangita samaya sāra* of Pārs'vadēva.

This rāga is also mentioned in the *Sangīta ratnākara.*

CHHĀYĀ RUDRA, a janya rāga derived from the 29th mēla, Dhīra s'ankarābharaṇa:

s r m p m d n ṡ — ṡ d n p m g r s (*S. K.*)

CHHĀYĀ SAINDHAVI, a janya rāga derived from the 11th mēlakarta, Kōkilapriya:

s r g m p d p n ṡ — ṡ n d p m g r s (*S. K.*)

CHHĀYĀ SINDHU, a janya rāga derived from the 19th mēlakarta, Jhankāradhvani:

s r m p d ṡ — ṡ d p m g r s (*S. K.*)

CHHĀYĀ S'OBHITAM, a janya rāga derived from the 22nd mēḷakarta, Kharaharapriya:

s r g m p d ṡ — ṡ n d p m d m r g r s (*S. K.*)

CHHĀYĀ TARANGIṆI, a janya rāga derived from the 28th mēla, Harikāmbhōji:

s r m g m p n ṡ — ṡ n d p m g r s

It is a vakra shāḍava-sampūrṇa rāga; upānga rāga; *ga* and *ni* are the rāga chhāyā svaras; can be sung at all times.

Tyāgarāja's *Itara daivamulavala* and *Krupa jūchuṭaku vēlarā Rāmā* and *Sarasvati Chhayā tarangiṇi* of Muthuswāmy Dīkshitar are wellknown kritis in this rāga.

CHHĀYĀ TOḌḌI, a rāga mentioned in the *Sangīta samaya sāra.*

CHHĀYĀ TŌḌI, a rāga mentioned as an upānga rāga of Tōḍi in early works.

CHHĀYĀ VARDHINI, a janya rāga derived from the 69th mela, Dhātuvardhani:

s r g m d n ṡ — ṡ n d m g r s

CHHĀYĀVATI, (1) a janya rāga derived from the 17th mēla, Sūryakāntam :

s r g m d n ṡ — ṡ n d p m g r s

(2) the name of the 17th mēla in the later and improved nomenclature for the 72 mēlas in the asampūrṇa mēla paddhati.

CHHĀYĀ VĒḶA, a janya rāga derived from the 3rd mēlakarta, Gānamūrti :

s r g r m p d n ṡ — ṡ d n p m g r s
(*B. S. S. B.*)

CHHĀYĀ VĒḶĀVAḶI, mentioned in early works as an upāṅga of the Vēḷāvaḷi rāga.

CHIDAMBARAM, the famous place in South Arcot District, South India and containing the shrine of Naṭarāja. Many composers have sung songs in praise of the shrine and the Deity.

In the temple, there are numerous sculptures of interest from the point of view of music and dance iconography. The figures of dance poses with the s'lōkas inscribed beneath each in the Eastern Gopuram and the sculpture of a figure playing on the Panchamukha vādyam in the stone ratham opposite the sanctum sanctorum are specially noteworthy.

CHIDAMBARANĀTHA YŌGI, (18th cent) the preceptor of the great composer, Muthuswāmi Dīkshitar. He was also the spiritual preceptor of his father Rāmaswāmy Dīkshitar. While Rāmaswāmy Dīkshitar was one day giving a Vīṇā recital in Chidambaram shrine, Chidambaranātha Yōgi heard his performance and was thrilled by it. He subsequently invited Dīkshitar to his place and gave S'rividya upades'am. He then advised him to go to Tiruvārūr. Many years later, Rāmaswāmy Dīkshitar came with his family to Maṇali at the request of Maṇali Venkaṭakrishṇa Mudaliyār. There, Chidambaranātha Yōgi again met him. He took Muthuswāmy Dīkshitar along with him to Benares. The young Dīkshitar, stayed with him in Benares for five years. He returned back to the South after his Preceptor attained siddhi. The samādhi of Chidambaranātha Yōgi is in Hanumān Ghāṭ, Benares.

CHIDAMBARA VILĀSAM, the name of the third part of the Tamil opera *Nandanār Charitram* of Gōpālakrishṇa Bhārati. This section starts after the happening of the miracle and Nandanar starting on his pilgrimage to Chidambaram after obtaining the consent of his master, the Vēdiyar.

CHIDĀNANDI, a janya rāga derived from the 36th mēlakarta, Chalanāṭa :

s r g m p d n ṡ — ṡ n d n p m g m r s
(*S. K.*)

CHIKĀRĪ, a stringed instrument of North India. It has 3 strings of gut for playing music and has 5 sympathetic strings of wire. It is played with a bow.

CHINDU, a popular form of folk music. It consists of several stanzas and all of them are sung to the same music. Kāvaḍichindu (Pilgrims songs), Noṇḍichindu, S'urul noṇḍichindu, Vaṇḍichindu and Vazhinaḍaichindu, are some of the varieties of this form. One can hear these forms in rural parts. The tunes of some have a charm and attraction, all their own.

CHINMAYI, a janya rāga derived from the 16th mēlakarta, Chakravākam :

s r G m p m d n ṡ — ṡ n n p m G r s
(*S.S.P.S.*)

CHINNAMĒḶAM (Tam), the dance party, as contrasted from the nāgasvaram party, called the Periya mēḷam. Besides the dancer, the Chinna mēḷam comprises the naṭṭuvanār, who conducts the performance of Bharata nāṭya and the persons who provide the musical, drone and rhythmic accompaniment. The musical accompaniment in former

times was provided by a performer on the flute or the mukhavīṇā and the drone accompaniment was provided by a performer on the bag pipe. Now the musical accompaniment is provided by a performer on the clarinet. On account of the larger compass and the ease with which one could play on different s'rutis (keys), the clarinet came to supersede the flute and the mukhavīṇā. Formerly the accompanists in a performance of Bharata nāṭya stood behind the dancer at a distance of five or six feet and performed. During the items of nritta and nritya they marched forwards and backwards along with the dancer. Now the accompanists sit on one side of the stage, usually to the right of the dancer and provide their accompaniment leaving the stage area entirely free for the dancer.

CHINNA S'INGARĀCHĀRYULU, the younger of the famous S'ingarāchārlu brothers and a great singer. He had his musical training under Aṇṇāswāmy S'āstri, the grandson of S'yāma S'āstri. Along with his elder brother he toured many places in South India and collected not only valuable compositions in notation but also valuable material relating to the Theory and History of Karnāṭic music. The brothers have done yeoman service to the cause of music by publishing the materials gathered by them in their graded books in Telugu: *Svara manjari*, *Gāyaka pārījātam*, *Sangīta kalānidhi*, *Gāyaka lōchanam*, *Gāyaka siddhānjanam* (Parts I and II) *Gānēndu s'ēkharam* and *Bhagavat sārāmrutam*.

CHINNASWĀMI DĀSAR (1828-1881), a composer of devotional songs in Sanskrit and Tamil. He was born in 1828 (Saturday, Rēvati nakshatra, Krishna Paksha dvitīya of the Āvaṇi month of the year, Sarvadhāri, in Kūttanūr near Kānchīpuram. He belonged to the Bhāradvāja gōtra. His parents were Seshayyar and Gangā-bhavāni. He attained proficiency in sanskrit, tamil and music.

He signed his compositions with his own name. He has written the stories of Rukmāngada, Ambarīsha and Kus'ēla in the form of kīrtanas. He is also the author of Bhadrāchala Rāmdās kirtanas, Bhāshyakāra charitra kīrtanas, Subhadra Kalyāṇa kīrtanas and Dadi pāṇḍava charitra kīrtanas.

He passed away in 1881 (30th of the Chitra month of the Chitrabhānu year).

CHINNASWĀMI DĪKSHITAR (1778-1823), was the younger brother of the great composer, Muthuswāmi Dīkshitar. He was a great scholar in sanskrit and telugu and a gifted singer and vaiṇika. He was the recipient of several honours at the courts of Maṇaḷi Chinnayya Mudaliyār and several other nobles and chieftains. His kriti in Tōḍi rāga in praise of Nārada, *Gānalōla Karuṇālavāla,* is a well-known composition. He adopted the signature, Nārāyaṇadāsa. Chinnaswāmy Dīkshitar and his brother Balaswāmy Dīkshitar proved a good combination and they together gave concerts in many places. They established the beauty and potentialities of Jōḍippāṭṭu (two singing together). They did much to popularise the compositions of their great brother, Muthuswāmy Dikshitar.

An interesting story is told of Chinnaswamy Dīkshitar. One night at Tiruvārur as he was performing an ālāpana of the Nāgavarāli rāga before a large audience of pandits and cultured men, a big cobra appeared before him and spreading out its hood, began to dance. The audience was thrown into a state of flutter at the sight of the venomous creature, but they were requested to remain calm. The snake rose up to its maximum height and danced with great vigour. When it got exhausted, it fell prostrate on the ground. After sometime the music ceased and the snake withdrew to its place of abode quietly. Subbarāma Dīkshitar, who heard of this incident from Muthu-swāmy Dīkshitar's disciples (who were eye witnesses to this), records the same in his *Sangīta sampradāya pradars'ini*.

Once Chinnaswāmy Dīkshitar went to Madurai along with his younger brother, to give concerts. There he passed away in his 45th year.

CHINNASWĀMI MUDALIYĀR, A. M., the author of the monumental work "*Oriental music in European notation.*" This work was published in the year 1892. Besides containing classical compositions and folk melodies of South India, the book has a valuable introduction in English explaining the Theory of Karnatic music. It was this publication that later made many Western savants alive to the beauties of Indian music. The work was published in the form of a weekly in Madras and the Music sheets were later bound and issued as a volume. Mr. Chinnaswāmi Mudaliyār learnt the compositions of Tyāgarāja directly from Umaiyālpuram Krishṇa Bhāgavatar and Sundara Bhāgavatar, the accredited disciples of the great composer. He was also instrumental in persuading Subbarāma Dīkshitar to write the great work, *Sangīta sampradāya pradarśini* which was published by the Eṭṭiyapuram samasthanam in 1904.

Mr. Mudaliyar was a Roman catholic and a Master of Arts of the University of Madras. He was a Superintendent in the Madras Secretariat and devoted his leisure to the study of music. He invested all his savings in the publication of this work. Unpublished manuscripts of songs in staff notation are still with his relatives in Pondicherry.

CHINNA VAITTI, an illustrious singer of the 19th century. He along with his cousin brother, Periya Vaitti, gave concerts in a number of places. They were appointed samasthāna vidvāns in Mysore and were paid a monthly honorarium in recognition of their great talents. They distinguished themselves in the sphere of Pallavi. Vaitti is only an abbreviated name of Vaidyanātha Chinna and Periya in Tamil mean Junior and Senior.

CHINNAYYA, one of the brothers belonging to the Tanjore Quartette : Ponnayya, Chinnayya, S'ivānandam and Vaḍivēlu. They were disciples of Muthuswāmy Dīkshitar and lived in Tanjore. They were naṭṭuvanārs and came of a family noted for its traditional learning in the science and practice of Bharata nātya. They were the sons of Subbarāya Naṭṭuvanār.

Chinnayya (1806-1856) composed some kritis, varṇas and a tillāna. He went to Mysore samasthānam on invitation and stayed there for ten years. His kriti in Ārabhi *Ambā Saurambā* is a fine composition.

CHINNAYYA MUDALIYĀR, MAṆALI, the wellknown patron of musicians and poets. Venkaṭakrishṇa Mudaliyār *alias* Chinnayya Mudaliyār was the son of Muthukrishṇa Mudaliyār. When Rāmaswāmy Dīkshitar completed his epoch-making *108 Rāga tāla mālika*, the longest single composition known to musical history, he was honoured with Kanakābhishēkam by Maṇali Chinnayya Mudaliyār. It was this patron again that made arrangements for Bālaswāmy Dīkshitar to receive training in Western music and Violin playing under a European Violinist The possibilities of the Violin as a first class accompaniment were first demonstrated by Bālaswāmy Dīkshitar and the instrument has now come to occupy an important place in the realm of concert music in South India.

CHINNAYYA, TĀḶḶAPĀKAM, the revered name in the realm of sacred music in South India. He was the son of Pedda Tirumalayyāngar, whose father was Annayārya (1408-1503). All the three were prolific composers and their songs numbering about 20,000 have been inscribed and preserved in copper plates. These copper plates which were formerly preserved in a cellar in the Tirupati temple are now kept in the Venkaṭēśwarā Oriental Research Institute, Tirupati. The three composers : son, father and grand-father

Anantarāma Bhāgavatar (p. 16)

Chidambara Bhāgavatar (p. 157)

are together called the Tāḷḷapākam composers. They were Nanda Vaidīka Brahmins and belonged to the Bhāradvāja gōtra, Ās'valāyana sūtra and Rig S'ākā. Their descendants are in Tirupati even now, singing songs during the Temple rituals.

Chinnayya lived in the 15th century. He is regarded as the *Mūla purusha* of the modern Bhajana paddhati. In addition to kīrtanas, he has composed songs for the Utsava paddhati, Tōḍayam, Hechcharika, Dūpa-dīpa naivēdya, Vasantōtsava and Ḍōlōtsava. Tyāgarāja started his bhajanas with the Tōḍaya mangaḷam out of reverence to Tāllapākam Chinnayya, although later on, in the course of the bhajana, he sang his own Divyanāma kīrtanas and Utsava sampradāya kīrtanas. *Sri Hari Pāda tīrthamē* in S'ankarābharaṇa rāga, Aṭa tāla is a wellknown song of Tāḷḷapākam Chinnayya.

CHINNI KRISHṆA DĀSA, a composer of svarajatis and kritis in Telugu. He lived in the 19th century. He is a svanāma mudrakāra. His svarajati in Khamās rāga: *S'āmbas'ivāyanavē* is known to all students of music. *Entō brahmānandamu* is a wellknown kriti of his, in Bilahari rāga—Rūpaka tāla.

CHINTĀMAṆI, a janya rāga derived from the 56th mēḷakarta, Shaṇmukhapriya:

s r p m p d n ṡ — ṡ p d p m g r s

An ubhaya vakra rāga; shāḍava rāga. Bhāshānga rāga; the only foreign note chatus'ruti dhaivata occurs in the phrase *p d n ṡ*. Gamaka varika rakti rāga; *ri, ma, dha, ni* are the rāga chhāyā svaras; *p r g r* is a vis'ēsha prayōga. Karuṇā rasa is the feeling that the rāga evokes in the listener. Night time is its gāna kāla. S'yāma S'āstri's kriti, *Dēvi brōva samayamidē* is a classical composition in this rāga.

CHINTĀRAMAṆI, a janya rāga derived from the 52nd mēla, Rāmapriya:

s g m p d n — d p m p g r s ṇ (B. S. S. B.)

CHINTLĀ, iron cymbals of a big size used in Bundelkand in Central India.

CHIPḶĀ (castanets), the pair of pieces of hardwood used by Bhāgavatars for the purpose of keeping time. Black wood or rose wood is used for the purpose. The pieces are about six inches in length, flat on one side and rounded on the other. There are slits at both ends of the wood and into these are inserted metal pieces. Some ankle-bells (gejjai) are suspended from hooks fixed at the two ends. When struck, the metal pieces and the ankle bells together give a jingling accompaniment. A brass ring is fixed on the back of each wooden piece for the fingers to pass through. The chiplā is usually held in the right hand and played. Unchavritti bhāgavatars hold the chiplā in their left hand and play the tambura (suspended from their right shoulder) with the fingers of the right hand. The chipḷā is of various artistic shapes.

CHIPḶĀ KAṬṬAI (Tam), same as Chipḷā.

CHIRAṆṬI, a janya rāga derived from the 7th mēla, Sēnāvati:

s r g p d n ṡ — ṡ n d p g r s (S. S. P. S).

CHITĀNANDI, same as Chidānandi (see above).

O CHITRA, the third of the shaṇmārgas or 6 mārgas pertaining to the tāḷa das'a prāṇas or ten elements of musical time. Herein for each count of the tāḷa there are eight akshara kālas or 2 mātras. This type of slow tempo is used in some pallavis.

CHITRA, a kind of viṇā with seven strings.

CHITRA, one of the mūrchhanās of gāndhāra grāma, beginning on *ma*.

CHITRĀ, the name of the first s'ruti of rishabha in the *Sangīta Dāmōdara*.

CHITRA CHANDRIKA, a janya rāga derived from the 63rd mēlakarta, Latāngi:

s g r m p n d ṡ — ṡ n d m g r s (*P. S. Ms.*)

CHITRA GHŌSHĀVAḶI, a kind of lute.

CHITRA LAGHU, same as sankirṇa laghu : 1 9

CHITRA MĀLIKĀ, a janya rāga derived from the 23rd mēla, Gaurīmanōhari:

s r g m p d n ṡ — ṡ d p m r s (*S. K.*)

CHITRA MĀLIKAM, same as the rāga Chitramālikā (*P.S. Ms.*)

CHITRA MANDIRĀ, a janya rāga derived from the 15th mēla, Māyāmāḷavagauḷa:

s r g m n ṡ — ṡ n d p m g r s (*S. K.*)

CHITRA MAṆI, a janya rāga derived from the 11th mēla, Kōkilapriya:

s r m p d n ṡ — ṡ n d p m g r s (*S. K.*)

(This is the Kāpinārāyaṇi rāga pattern of ārōhaṇa and avarōhaṇa and derived from this mēla).

CHITRĀMBARI, the 66th mēlakarta rāga.

s r g m p d n ṡ — ṡ n d p m g r s

Besides shaḍja and panchama, this rāga takes the notes: chatus's'ruti rishabha, antara gāndhāra, prati madhyama, shaṭsruti dhaivata and kākali nishāda.

CHITRA NĀṬYA JATI, the sequence of rhythmical mnemonics used in Chitra Nāṭya or special types of dance.

CHITRA NĀṬYAM, special types of dances involving high skill and talent on the part of the dancer. *Simha naṭanam* is an example of this type. A layer of fine sand of uniform thickness is strewn on the floor or on a carpet. The dancer begins her dance to the accompaniment of the chitra nāṭya jati and by her foot-work re-strews the sand in such a manner that at the conclusion of this dance, the re-formed sand layer will present the figure of a lion.

CHITRA PĀDITA, a janya rāga derived from the 32nd mēla, Rāgavardhani:

s g r g m d m p d n ṡ — ṡ d p m r g r s (*S. S. P. S.*)

CHITRA PRABANDHA, a musical composition with unusual decorations in it. The rāgamālika *Pannagādrīs'a* (Telugu) is an example of a Chitra Prabandha.

CHITRARAVAM, a janya rāga derived from the 30th mēla, Nāgānandini:

s r g m p d n d ṡ — ṡ n d p m g s (*S. K.*)

CHITRARŪPI, a janya rāga derived from the 4th melakarta, Vanaspati:

s r g m d ṡ — ṡ d m g r s (*S. S. P. S.*)

CHITRA SAURABHAM, a janya rāga derived from the 30th mēla, Nāgānandini:

s r g m p d n d ṡ — ṡ n d p m g s (*P. S. Ms.*)

CHITRA TAMA, the fifth of the 6 mārgas pertaining to the tāla das'a prāṇas. For each count of the tāla, there are 2 akshara-kālas or ½ a mātra. A kriti like *Raghunāyaka* in Hamsadhvani rāga is in the chitra tama mārga.

CHITRA TARA, the fourth of the shaṇmārgas pertaining to the tāla das'a prāṇas. For each tāḷākshara, there are 4 akshara kālas or one mātra. Kritis like *Evari māṭa vinnāvo* (Kāmbhōji) and *Sarōja dala nētri* (S'ankarābharaṇa) are in the chitra tara mārga.

CHITRA VARĀḶĪ, a janya rāga derived from the 20th mēla, Naṭhabhairavi :

s r g r m p d n s — s n m g r s (*S. K.*)

CHITRAVATI, the Panchama mūrchhanā of the gāndhāra grāma.

CHITRAVĒḶA, a rāga to be sung in the latter part of the night.

CHITRA VĒḶĀVAḶI, a rāga mentioned in the Tamil work, *Barata s'āstiram* by Arabatta Nāvalar.

CHITRA VĪṆĀ, a kind of viṇā with seven strings.

CHITRIṆI, a lady endowed with charms and talents; one of the four varieties of women contemplated in the Sṛugāra s'āstra, or the science of erotics, the other three varieties being, Padmini, S'ankhini and Hasthini. Chitriṇi is the second class of women. The *Rati manjari* in sanskrit describes these four types of women.

CHITSVARŪPI, a janya rāga derived from the 26th mēla, Chārukēs'i :

s r g m p d n s — s n d p m g m r s (*S. K.*)

CHITSVARŪPIṆI, same as the rāga Chitsvarūpi. (*G.V.P.*)

CHITTADYUTI, a janya rāga derived from the 65th mēla, Mēchakalyāṇi :

s r m p d n s — s n d p m g r s (*P.S. Ms.*)

CHITTĀKARSHIṆI, a janya rāga derived from the 7th mēla, Sēnāvati :

s r g m d s — s d m g r s (*S. S. P. S.*)

CHIṬṬAM (சிட்டம்), the circular black paste at the centre of the right head of the mridangam.

CHITTA MŌDINI, a janya rāga derived from the 10th mēla, Nāṭakapriya :

s r g m d s — s d m g r s (*S. S. P. S.*)

CHITTA RANJANI, a janya rāga derived from the 22nd mēla, Kharaharapriya :

s r g m p d n — n d p m g r s

This rāga takes the notes of the ancient sāmagāna scale: $1\ \frac{10}{9}\ \frac{32}{27}\ \frac{4}{3}\ \frac{3}{2}\ \frac{5}{3}\ \frac{16}{9}$. The kriti, *Nādatanumanis'am* of Tyāgarāja in this rāga is an authoritative composition.

CHITTA RANJILLINI, a janya rāga derived from the 66th mēla, Chitrāmbari :

s r g m p d s — s n p m r g m r s (*S. S. P. S.*)

CHIṬṬA SVARA, a set svara passage added on to a kriti for decorative effect. It is sung at the end of the anupallavi and charaṇa. It may be set in the sama kāla (identical speed) of the composition or in madhyama kāla. If set in the same speed as the composition, it is usual to sing the chiṭṭa svara in the normal tempo at the end of the anupallavi and in madhyamakāla at the end of the charaṇa. The chiṭṭa svara adorning the kriti, *Pāhimām S'rī Rāja Rājēs'varī* (Janaranjani rāga) is set in the same tempo as that of the composition; the chiṭṭa svara adorning the kriti *Nī madi challaga* (Ānandabhairavi rāga) is set in madhyama kāla, compared to the speed of the composition.

Some chiṭṭa svaras are adorned with patterns of ancient alankāras (Ex. the chiṭṭa svara figuring in the kriti, *S'ringāra lahari* (Nīlāmbari rāga). A few chiṭṭa svaras are *figured* with the repetition of the same phrase at the commencement of each āvarta (Ex. the chiṭṭa svara in the kriti *Inta parākēlanammā*—Bēgaḍa rāga). Some chiṭṭa svaras are concluded with impressive makuṭams—crown-like endings (Ex. the chiṭṭa svara in the kriti *Brōchēvārevarurā* (Khamās rāga).

There are also instances of viloma chiṭṭa svaras. Herein the solfa passages are so couched that they can be sung in the normal order i.e. from beginning to end and again in the reverse order i.e. from the end to the beginning (in both the anulōma and vilōma krama) and with enriched melodic effect. In the kriti, *Kamalāmbām bhajarē* (Kalyāṇi) there is a viloma chiṭṭa svara.

Chiṭṭa svaras are usually composed and added by the authors of the kritis themselves. But there are instances when apt chiṭṭa svaras have been added to kritis by other and subsequent composers. The classic example is the chiṭṭa svara adorning the kriti, *Māmava satatam* (Jaganmōhini rāga). Whereas the author of this kriti is Tyāgarāja, the chiṭṭa svara is the composition of his disciple, Walajapet Krishṇaswāmy Bhāgavatar.

CHIṬṬA TĀNAS, set exercises intended for developing the finger technique in viṇā play. After a course in the gītas and before beginning the practice of varṇas, students of viṇā are taught chiṭṭa tānas in ghana rāgas like, Nāṭa, Gauḷa, Ārabhi and S'rīrāga.

CHĪṬṬI (சீட்டி, சீழ்க்கை) a Tamil word denoting whistling. There have been skilled musicians who used to reproduce classical compositions and ālāpanas, through whistling.

CHIṬṬIKA, same as Chipḷā (castanets).

CHITTINI (Tam), same as Chitriṇi.

CHITTIRA TĀLAM, one of the Nava tālas (nine time-measures) mentioned in the Tamil work, *Barata s'āstiram.*

CHIṬṬI VAIDYANĀTHA AYYAR, a musician who cultivated the art of whistling and raised it to the level of a fine art. He belonged to Arantāngi in Tanjore District. He gave concerts with violin and mridangam accompaniments. His performances of classical music were highly appreciated.

CHIṬṬI VENKAṬASĀMAYYA, an expert in whistling. He belonged to Nāgapaṭṭaṇam. His whistling surpassed even the flute.

CHŌḌI GĀḌU (Tel), the Koṇangi or the clown appearing at the opening of the dance dramas.

CHŌDYA. another name for the laghu.

CHOKKANĀTHA NĀIK (1701–1731), Ruler of Madurai. He was the grandson of Tirumal Nāik of Madurai. Ghanam Sīnayya, the famous composer of Telugu padas, with the signature, *Mannaruranga* adorned the court of Chokkanātha Nāik and received his patronage.

CHORDOPHONE, stringed instrument: tata vādya.

CHŪḌĀMAṆI, a janya rāga derived from the 29th mēla, Dhīra s'ankarābharaṇa :

s r g m p d n ṡ — ṡ p n d m g s (S. K.)

CHUKKĀ, a variety of wind instrument mentioned in the *Sangīta ratnākara.*

CHŪRṆIKA, a literary form sung in Dēvagāndhāri rāga in loose rhythm: figures in operas. The chūrṇika *Jayatu jayatu* in Tyāgarāja's opera, *Prahlāda Bhakti Vijayam* is wellknown.

CHŪRṆIKA VINŌDINI, a janya rāga derived from the 66th mēlakarta, Chitrāmbari:

s r g m p d n ṡ — ṡ n d n p m g r s

CHŪTA MANJARI, a rāga mentioned in the *Sangīta ratnākara.*

CHŪTĀVAḶI, a janya rāga derived from the 56th mēlakarta, Shaṇmukhapriya:

s m g m p d n ṡ — ṡ n d p m g r s

CHYUTA MADHYAMA, the note occurring between the antara gāndhāra and s'uddha madhyama in the scale of 22 s'rutis; same as the Pythagorean major third; frequency 81/64. This note figures in Dēvagāndhāri rāga in the phrase: *M, g R*.

CHYUTA MADHYAMA GĀNDHĀRA, same as Chutya madhyama (see above).

CHYUTA PANCHAMA, the note occurring immediately below the Panchama in the scale of 22 s'rutis. In ancient times, this s'ruti signified the note of the frequency 40/27. But later on with the emergence of the concept of *pa* as an avikruta svara, the Chyuta Panchama came to denote the sharpened form of prati madhyama.

CHYUTA PANCHAMA MADHYAMA, same as Chyuta Panchama (see above).

CHYUTA SHAḌJA, the note occurring between the kākali nishāda and tāra shaḍja; same as the Pythagorean major seventh: frequency 243/128. This note figures in Kuranji rāga.

CHYUTA SHAḌJA NISHĀDA, same as Chyuta shaḍja (see above).

CLARINET, a wood wind instrument of European origin. It has a compass of 3½ octaves and is a single reed instrument. It is cylindrical in shape and is provided with keys. It is used in orchestra and in dance bands in South India. Mahādēva Naṭṭuvanār, in the nineteenth century was the first to practice the instrument and introduce it in *ehinna mēlam* (dance band) in South India.

COMMA, the pramāṇa s'ruti or the interval of 81/80; known as the *comma of Didymus*. This is the ēkas'ruti interval of the lowest pitch. The difference between a major tone (chatus's'ruti interval) and a minor tone (tris'ruti interval) is a comma $9/8 \div 10/9 = 81/80$.

COMPARATIVE MUSIC, the subject that concerns itself with the study of the points of resemblance and unlikeness of the different musical systems of the world.

This subject enables one to comprehend the principles underlying the different musical systems. It also enables one to understand the manner in which the language of sound has been effectively used to portray musical thoughts by composers belonging to different countries and climes. A study of this subject widens one's musical outlook and helps him to appreciate better the beauties underlying the music of other countries.

There are two ways of studying this subject. One is by taking the music of each country and study it analytically from the Theoretical and Practical points of view. The other method is to take specific topics like, musicography, solfa system, tone system, scales, time-measures, forms, graces, instruments, orchestration, concert varieties, sacred music, opera, dance, dance drama, martial music, folk music, musical therapy, literature on music etc. and study those topics with reference to the music of each country.

COMPARATIVE MUSICOLOGY, the science of comparative music; *Vergleichende Musik wissenschaft* in German.

COMPASS, the range in terms of sthāyis of a musical instrument, voice or composition. The compass of the viṇā is 3½ octaves. The range of a well cultivated voice is 2½ octaves. (There have been instances of illustrious singers like Mahā Vaidyanātha Ayyar whose vocal compass comprised three full octaves (tristhāyi s'ārīram). The compass of the *Viribōṇi varṇa* in Bhairavi rāga is two full octaves i.e. from mandra sthāyi madhyama to tara sthāyi madhyama.

CONCERT DRUM, membranophones like the mridangam, kanjira, tavil and ḍōlak used in concerts.

CONCERT FLUTE, the side-blown flute with the mouth-hole near the closed end and used for playing classical music.

CONCERT PIECE, compositions like Kritis and Rāgamālikas sung in concerts, as opposed to Gītas and Alankāras which are Practice pieces and belong to the sphere of Abhyāsa gāna.

CONCERT PITCH, the pitch of the principal in an Indian concert; also the pitch of the accompanying band or orchestra in dance concerts and operas.

CONCH, one of the ancient wind instruments. It is represented in the Amarāvati and Sānchi sculptures (3rd century B. C.). The instrument is blown through a small hole made in the spiral on the top. It is used in temples, religious ceremonies and processions. The spiral end is sometimes provided with a mouthpiece while the other end is decorated with a beautiful floral workmanship.

The conch is sometimes used to provide a rhythmic accompaniment in Nāgasvaram concerts. The rhythmical solo display on the conch will be attractive and thought-provoking.

The conch is a sacred instrument and has a characteristic tone-colour. It is one of the attributes of Lord Vishṇu. Krishna's conch was called *Pānchajanyam*.

CONICAL DRUM, drums like the ḍamāram and bāyā which are conical in shape. They are single-faced drums and are played with the hand or by a stick, the striking end of the stick being curved. A pair of conical drums is usually used.

CONSERVATORIUM, public institutions for the study of music. The conservatories in the west are colossal institutions, They are well equipped and provide instruction in every branch of music. Classes are held in double-walled sound-proof chambers. Intensive courses are provided for students who wish to take to music as a career.

CONSONANCE, the pleasant feeling that is experienced when two notes bearing a samvādi relationship are sounded together. Same as concord or *samvāditva*. When two notes bearing a shaḍja-panchama relationship are sounded together, an agreeable effect will be felt. This is a universal truth. The opposite of consonance is dissonance.

CONSONANT INTERVAL, a concordant or harmonious interval like 3/2.

CORRECT INTONATION, same as Just intonation (see under Equal temperament).

COUNTER POINT, herein there is a melody called the *theme* or *subject* and to each note of this melody another note is added. The newly added notes constitute a distinct melody by themselves. Contrapuntal music is thus a case of plural melodies performed simultaneously. The several melodies or parts are of equal importance here.

CROSS-BLOWN FLUTE, same as the concert flute.

CROSS-FINGERING, special devices in fingering for producing gamakas, anusvara effects, and higher octave notes in wind instruments like the flute. In cross-fingering, the air blown makes its exit through at least two non-adjacent finger-holes. In the graces produced by cross-fingering, simultaneous shakes of two fingers against two non-adjacent finger-holes take place.

CROSS FLUTE, same as the concert flute or the orchestral flute.

CROSS-WISE FLUTE, same as the concert flute.

CYCLE OF FIFTHS, literally, a series of fifths or panchama svaras. This and the Cycle of Fourths or the series of s'uddha madhyama svaras were the two processes which helped the ancient scholars to get a knowledge of the 22 s'rutis or quarter-tones. The intervals of sa-pa 3/2 and sa-ma 4/3 are the most consonant ones and are referred to as the *samvāda dvaya*. The 22 s'rutis were evolved by the shaḍja-panchama bhāva. Let it be noted that an inverted panchama is equal to the s'uddha madhyama. Therefore, the Cycle of Fifths includes within it the Cycle of Fourths as well. (In the Cycle of Fifths, we proceed in the ārōhaṇa krama, each note being the panchama (higher) of the lower note. This may be regarded as proceeding in the clockwise direction. The Cycle of Fourths may be viewed as proceeding in the avarōhaṇa krama each note being the inverted pa interval of the above note. This is anti-clockwise movement). In the Cycle of Fifths, the Fifth of each note of the cycle is taken as the tonic note and the relation of this new note to the original tonic note is determined. For example, if the starting note is taken as shadja, its Fifth is the Panchama: frequency 3/2; the Fifth of this Panchama is found to be 3/2 x 3/2 = 9/4 (compound interval) or tara sthāyi chatus's'ruti rishabha. The frequency of this note in the middle octave = 9/8. The fifth of this note is the chatus's'ruti dhaivata 27/16. The panchama of this note is the chyuta madhyama gāndhāra—27/16 X 3/2 = 81/32 or 81/64 in the middle octave. The panchama of this note = 243/128. This is the chyuta shaḍja nishāda. The panchama of this note and the other subsequent notes of the series is thus calculated or experimentally determined and their relationship to the original shaḍja found and so on. All compound intervals which arise in working this process are reduced to the middle octave for the sake of easy comparison and comprehension.

The cycle of fifths was one of the earliest phenomena to be perceived by the musicians of different countries. This accounts for the fact that the Mōhana rāga which takes the first five notes in the cycle of fifths is seen in the music of many of the countries of the Orient and Occident.

The Madhyamāvati rāga takes the first three notes of the cycle of fifths (shaḍja, panchama and chatus's'ruti rishabha) and the first three notes of the cycle of fourths (shaḍja, s'uddha madhyama and kais'iki nishāda). Such a rāga naturally possesses a high concordant effect and is considered as an apt rāga for concluding concerts.

CYCLE OF FOURTHS, the *sa-ma* series or a series of suddha madhyamas (see under Cycle of Fifths).

CYCLE OF THIRDS, a series of notes of 5/4 (antara gāndhāra) frequencies worked out as in the cases of Cycles of Fourths and Fifths. The earlier notes in this cycle are the more important. For example 5/4 x 5/4 = 25/16 (386+386 = 772 cents). This is a note between the panchama and the ekasruti dhaivata and the corresponding note suggested by it in the lower tetrachord is 25/24. A s'uddha madhyama interval above this note is 25/24 x 4/3 = 25/18 which is the Gaulipantu *ma*, heard in the phrase *s r M*.

CYLINDRICAL DRUM, a two-faced drum with the shell in the form of a cylinder. Temple drums like the Pambai and Uḍal are of this class.

CYMBALS, Percussion instruments of bell-metal or brass belonging to the group of ghana vādyas. They consist of a pair of circular discs or concave plates and are struck together. The two discs are usually connected by a cord or cotton thread passing round their centres. They are used in recitals of sacred music, kathā kālakshēpams, dance concerts and in orchestras. It sometimes figures as an upa tāla vādya (secondary rhythmic accompaniment) in concerts. There are skilled performers of cymbals. They are able to play the most intricate combinations

of jatis and are able to keep pace and cope successfully with even the expert players of the mridangam. Cheap cymbals are used by mendicants, to keep time to their music.

Pandharpur is famous for the manufacture of cymbals. (Also see under Jālra, Brahma tālam, Tālam and Kuḷi tālam.)

D

D, the second note of the major scale of C in European music.

DĀDRĀ, a kind of melody in Hindusthāni music. It is also a syncopated time-measure in Hindusthāni music, having the sequence, 3, 3, with the sam (stress) on the first note.

ḌĀK, a large drum of the ḍhōl variety used in Northern India.

ḌĀKA, a janya rāga derived from the 29th mēḷa, Dhīra S'ankarābharaṇa :

s g m d n ṡ — ṡ n d m g s
(*S. S. P. S.*)

DĀKSHĀYAṆI, a janya rāga derived from the 29th mēla, Dhīra s'ankarābharaṇa:

s r g m n d m p d n ṡ — ṡ n d p m g r s
(*S. K.*)

The *S.S.P.S.* mentions a rāga of the same name as a derivative of the 15th mēla Māyāmāḷavagauḷa and with the following ārōhaṇa and avarōhaṇa :—

s r p d n ṡ — ṡ n d p r s

DAKSHIṆA, the first of the shaṇmārgas pertaining to the tāḷa das'a prāṇas. For each tāḷākshara or count, there are eight mātras or 32 akshara kālas.

DAKSHIṆA GURJARI, a rāga mentioned in the *Sangīta ratnākara* as an upānga of Gurjari rāga.

DAKSHIṆĀMŪRTI S'ĀSTRI, a composer of the post-Tyāgarāja period. He was a Telugu Brahmin of the Muriginādn Sect. and belonged to Karūr. In collaboration with his relative, Karūr Chinna Dēvuḍu, a violinist, he composed a number of simple kritis in Telugu, with the signature, Garbhapuri. In the popularly called Garbhapuri Kirtanas, the dhātu or tune in most cases was the contribution of Dēvudu Ayyā and the mātu or sāhitya that of Dakshināmūrti S'āstri.

DĀKSHI ṆĀTYA, a rāga mentioned as a Bhinna shaḍja bhāshā in the *Sangīta ratnākara.*

DĀKSHIṆĀTYA BHĀSHĀ, a rāga mentioned in the *Sangīta ratnākara.*

ḌAMĀRAM, a pair of conical drums. The shell is of wood and the braces are of leather. It is played with two sticks, one curved and the other straight. In the temple processions in South India, one can see this pair of drums placed on a bullock and a boy sitting behind, playing upon them. The bullock with the drums and the boy performer will be seen at the front of the procession, herelding as it were the arrival of the Deity.

ḌAMARU, the small hour-glass shaped drum in the hand of Naṭaraja. The instrument is an attribute of S'iva. A thin parchment is strained over the two faces. There is a string with a knotted end wound round the middle. The instrument is gripped in the centre and as it is rattled, the knotted end of the string strikes the centre of the two faces of the instrument alternately and produces rhythmical strokes of a solemn nature. Longer varieties of the ḍamaru are provided with two knotted strings one near each face. As the drum is rattled, both the faces are struck by the knotted ends alternately. This arrangement enables the playing of rhythmical strokes of a faster tempo.

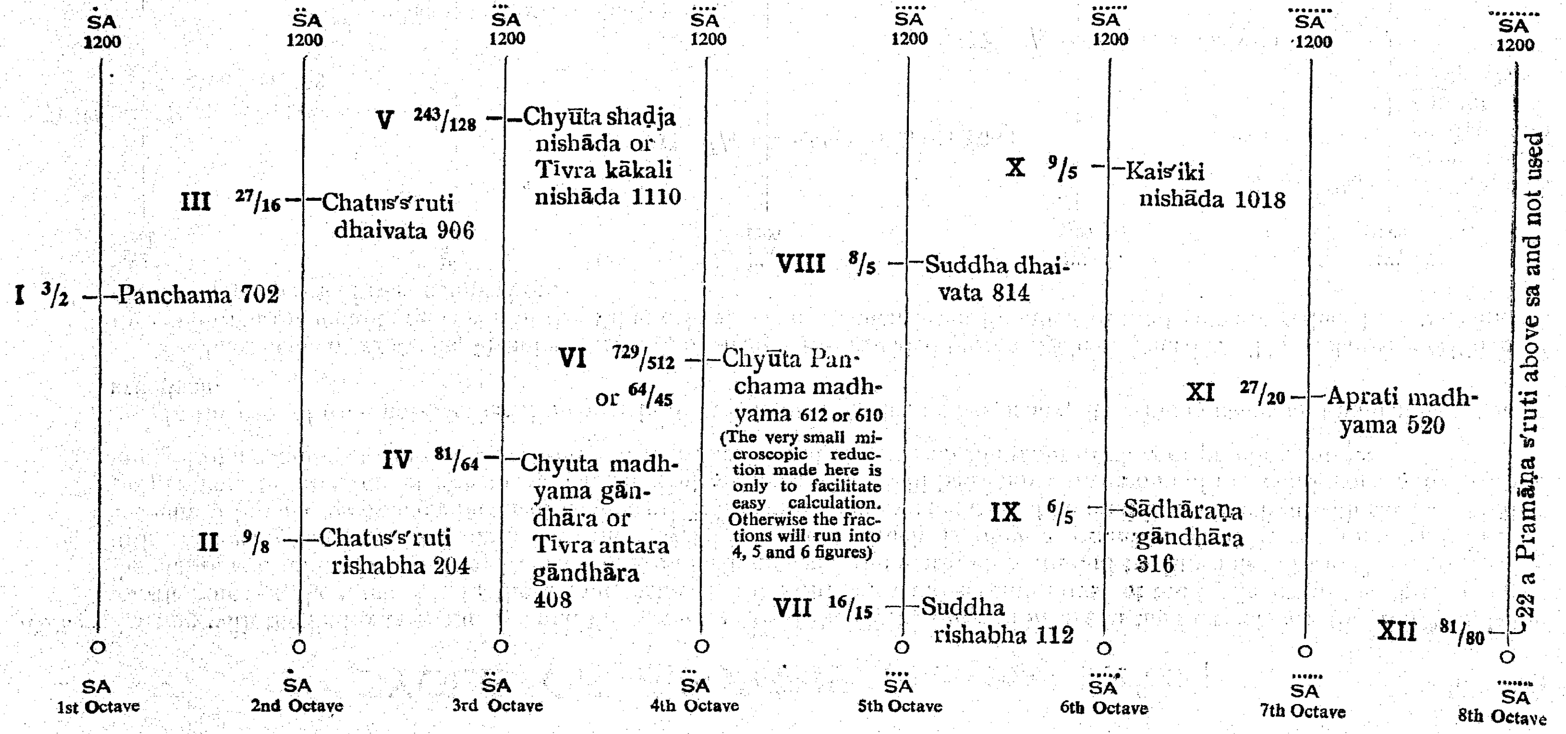
ḌAMARUKAM, same as Ḍamaru.

CYCLE OF FIFTHS [sa - pa series]

(The Tables of Cycles of Fifths and Fourths will show how the notes used in Indian Music are the notes of Just intonation or Correct intonation and not the notes of Equal Temperament. In Equal Temperament, the frequencies of the 12 notes of the octave are respectively represented by the cent values. 100, 200, 300, 400. 500, 600, 700, 800, 900, 1000, 1100 and 1200)

Note:—Starting with the first octave, the 1st note of the Cycle *pa* is in the first octave; the second and third notes of the Cycle are in the second octave; the fourth and fifth notes of the Cycle are in the third octave; the sixth note of the Cycle is in the fourth octave; the seventh and eighth notes of the Cycle are in the fifth octave; the ninth and tenth notes of the Cycle are in the sixth octave; the eleventh note of the Cycle is in the seventh octave; the twelfth note of the Cycle is a note which is only a pramāṇa s'ruti higher than *sa* and is a note which cannot be used after shaḍja being removed from it by a very small interval. Further progressions in the Cycle of Fifths will again result in notes which are removed from one of the contiguous notes by an interval of a pramāṇa s'ruti or comma and are not useful from the point of view of practical music.

In the case of each note, its serial number in the Cycle of Fifths, its frequency, its value in cents, and the technical name by which it is known are given. In the scheme of 22 s'rutis, 11 notes (exclusive of shaḍja) are provided by the Cycle of Fifths and their relative positions on the gamut are shown in the following Table. The frequencies of the notes of the Cycle are reduced to the middle octave for purposes of easy comparison.

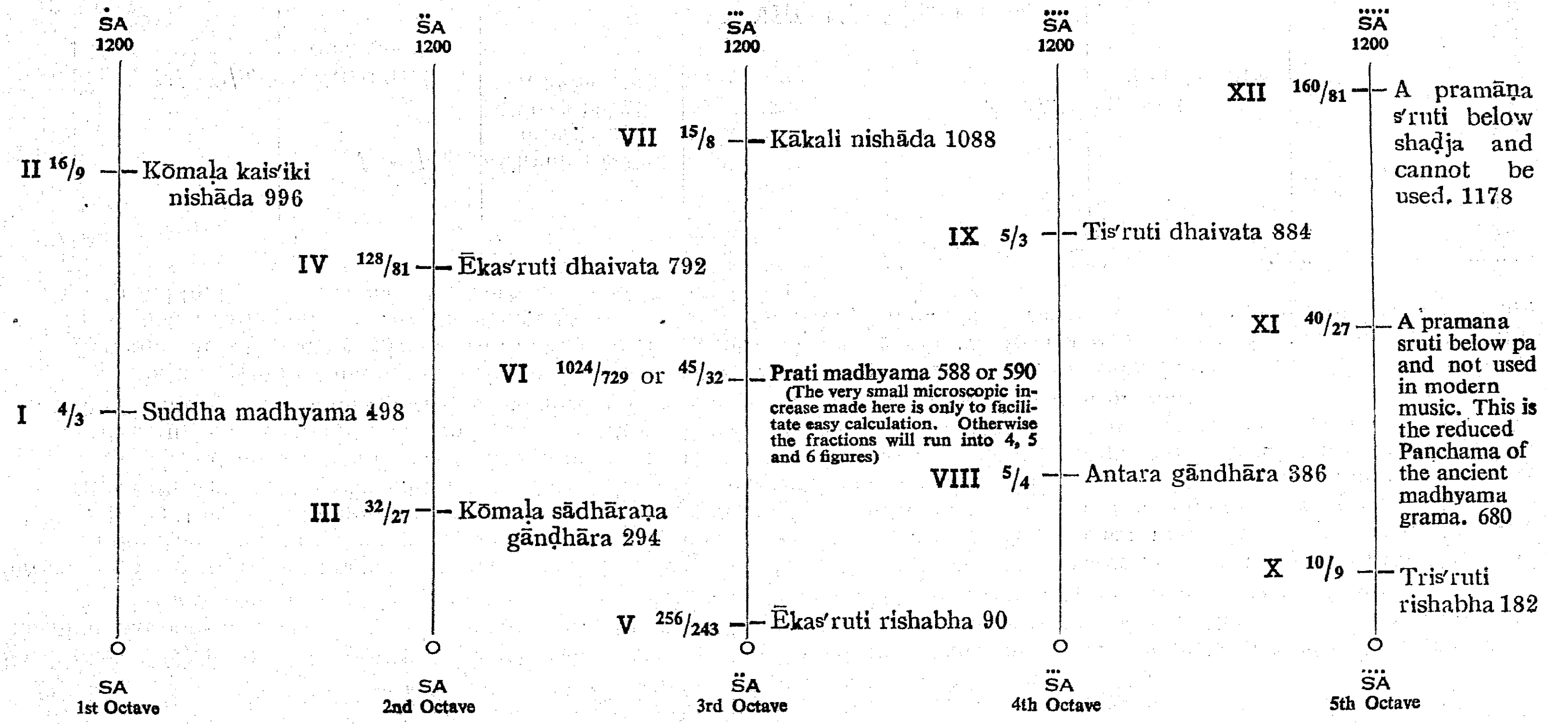


CYCLE OF FOURTHS [sa - ma series]

Note:—Starting with the first octave, the first and the second notes of the Cycle, ***ma*** and ***ni*** are in the first octave; the third and the fourth notes of the Cycle are in the second octave; the fifth, sixth and seventh notes of the Cycle are in the third octave; the eighth and ninth notes of the Cycle are in the fourth octave; the tenth, eleventh and twelfth notes of the Cycle are in the fifth octave. The twelfth note of the Cycle is a note which is only a pramāṇa s'ruti lower than *shaḍja.* On account of the microscopic character of its interval, it becomes a note which cannot be used in conjunction with shaḍja. Further progressions in tne Cycle of Fourths will again result in notes which will be removed from one of the contiguous notes by the interval of a pramāṇa s'ruti or comma and will therefore be not of use from the point of view of practical music.

In the case of each note, its serial number in the Cycle of Fourths, its frequency, its value in cents, and its technical name are given.

In the scheme of 22 s'rutis, 11 notes (inclusive of shaḍja) are provided by the Cycle of Fourths. The relative positions of these notes in the gamut are shown in the Table below. The frequencies of the notes of the Cycle are reduced to the middle octave for purposes of easy comparison.



ḌAMARUKAPRIYA, a janya rāga derived from the 31st mēḷa, Yāgapriya :

s r g p d n ṡ — ṡ n d p g r s (*S. S. P. S.*)

ḌAMARU YATI, a variety of yati and belongs to the sphere of tāḷa das'a prāṇas or ten elements of rhythm. Ḍamaru yati signifies a rhythmical pattern wherein the disposition of the component angas, graphically represented from the point of view of their magnitude, will present the figure of the drum, ḍamaru (narrow in the centre and widening out towards the two ends).

8 8 I O ᴗ O I 8 8

This type of yati is also called *veda madhyama yati.* The opposite of the ḍamaru yati is the *mridanga yati.*

DAMBHĀ KAUS'IKAM, a janya rāga derived from 65th mēḷa, Mēchakalyāṇi :

s g m p n ṡ — ṡ n p m g r m g s (*P. S. Ms.*)

DAMBŌḶI, a janya rāga derived from the 51st mēḷa, Kāmavardhani :

s r g p d n ṡ — ṡ n m g r s (*P. S. Ms.*)

DAMPER, the contrivance in the piano, which damps or prevents the further vibration of the strings after they are struck. It is this mechanism that enables the notes of the piano being heard clearly. In the absence of this mechanism, the continued vibration of the struck strings, will mar the clear perception of the succeeding notes of any piece of music performed on it.

In the harp (yāzh) of ancient times in India, a small stick was used by the harpist to damp the gut string, after it was struck. This stick can be seen in the hand of the harpist in the Amarāvati sculptures. The *adirvu* (tam.) or tremor of the gut strings was got over in this manner.

DĀMYA, a janya rāga derived from the 59th mēḷa, Dharmavati :

s r g m p d ṡ — ṡ n d p m g r s (*P.S. Ms.*)

DĀNA MANJARI, a janya rāga derived from the 46th mēḷa, Shaḍvidhamārgiṇi :

s g m d n p d n ṡ — ṡ n d m g r s (*P. S. Ms.*)

DĀNA RAKSHASA, a janya rāga derived from the 53rd mēḷa, Gamanas'rama.

s r m g p n ṡ — ṡ n d g r s (*S. S. P. S.*)

DANĀS'I, the older form of the rāga name, Dhanyāsi.

DAṆḌA, the cross-bar or the stem of the Rudra viṇā. The two gourd resonators were screwed on to the daṇḍa, one near the left end and the other near the right end. (*R.V.*)

DAṆḌA, the tube of bamboo or other material on which the mouth-hole and the finger-holes are pierced in flutes.

DAṆḌA HASTAM, one of the twelve kinds of Paṭaha vādyas (drums) mentioned in ancient literature.

DAṆḌAKAM, a literary form sung to music ; for example, the *S'yāmaḷā daṇḍakam.*

DAṆḌA PARIMĀṆAM, the length of the flute tube. The daṇḍa of the concert flute in South India is about 14 inches.

DANDAYĀNA, a janya rāga derived from the 50th mēḷa, Nāmanārāyaṇi :

s r g p n d n ṡ — ṡ n d p m g r g s (*S. S. P. S.*)

DAṆḌI, the cross-bar or the stem of all plucked instruments of the stringed group like the viṇā, gōṭuvādyam, tambura etc. The daṇḍi is hollow and is covered on the top by a flat piece of thin wood. The daṇḍi connects the bowl or the resonator on the right side and

the head-piece on the left. In the vīṇā, tambura and gōṭuvādyam, the daṇḍi is made of the same kind of wood as the resonator. Where gourds are used as resonators, the daṇḍi will be of wood. In ekadaṇḍi vīṇās, the daṇḍi and the bowl will be found to be scooped out from a single long piece of wood.

DAṆḌIPPALAKAI (Tam.), the piece of thin wood covering the top of the hollow daṇḍi in the vīṇā, tambura and gōṭuvādyam.

DANKĀMAṆI, a janya rāga derived from the 28th mēḷa, Harikāmbhōji :

s r g m d n s — s p m g m r s (*S. K.*)

DANSEUSE, a female dancer.

DANTĪ VASANTAM, a janya rāga derived from 51st mēḷa, Kāmavardhani :

s r m d n s — s d n d p m g m r s
(*P. S. Ms.*)

DANUR VĪṆĀ, a stringed instrument played with a bow.

DĀRAKA VASANTA, a janya rāga derived from the 15th mēḷa, Māyāmāḷavagauḷa:

s g r m p n s — s n p d m g r s
(*S. S. P. S.*)

DARĀRDHARI, a janya rāga derived from the 28th mēḷa, Harikāmbhōji :

s r g p d n s — s n d p g r s
(*S. S P. S.*)

(This is the Malayamāruta rāga pattern of ārōhaṇā and avarōhaṇa and derived from the 28th mēḷa)

DARBĀR, a janya rāga derived from the 22nd mēḷa, Kharaharapriya :

s r m p d n s — s N d p m r G G r s

An upānga rāga ; *ga* and *ni* are the rāga chhāyā svaras. A scholarly rāga ; a gamaka varika rakti rāga. It is a tristhāyi rāga and is used in operas. Compositions in this rāga commence on the notes, *ri*, *pa* and *dha*. It can be sung at all times. A rāga closely allied to this is Nāyaki. Darbār Sītārāmayya was a specialist in this rāga.

DARBĀRI KĀNAḌA, a rāga of Hindusthāni music.

DARBHAKŪLAM, a janya rāga derived from the 23rd mēḷa, Gaurīmanōhari :

s r g m g p d n s — s n d m g r s
(*S. S. P. S.*)

DARDARIKA, same as the drum, godhika.

DĀRI, a rāga mentioned in the Tamil work, *Nāṭṭiya s'āstiram* of Arabatta Nāvalar.

DARPAṆA, one of the classical 108 tālas and takes 2 drutas and a guru O O 8 ; an āvarta consists of 3 mātras or 12 aksharakālas.

DARPHAMANJARI, a janya rāga derived from the 53rd mēḷa, Gamanas'rama :

s g r g m p n s — s n d p m g s
(*P. S. Ms.*)

DARS'ANA ASHṬAPADI, the 19th ashṭapadi in the *Gīta Gōvinda* of Jayadēva. This particular ashṭapadi is called *Dars'ana ashṭapadi*, because, according to tradition, during the absence of Jayadēva, Lord S'rī Krishṇa came in the guise of the poet and getting the unfinished manuscript, from Jayadēva's wife, Padmāvati, re-wrote the two lines, which the poet wrote and subsequently struck off as blasphemous and unworthy ; (see also under Jayadēva).

DARU, a story song figuring in operas and dance dramas. This word is derived from the ancient musical form, *dhruva*. The theme of a daru may be praise of a patron. It may also be on the theme of love. Belonging to the realm of applied music, the words of a daru are

naturally of importance. The daru has the sections, pallavi, anupallavi and charaṇa. A few darus are in couplets or quatrains. Jatis (rhythmical mnemonics) figure in the sāhityas of some darus. Darus have plural charaṇas.

According to the theme of the sāhitya, darus may be classified into :—

(a) *Pātra pravēs'a daru*, the entrance song in nritya nāṭakas, presenting a character to the audience. This song gives an opportunity to the character to show his skill and talent in dancing;

(b) *Svagata daru*, a musical soliloquy. The tune herein is of a reflective nature and is sung in slow tempo;

(c) *Varṇana daru*, a descriptive song;

(d) *Kōlāṭṭa daru*, songs used in kōlaṭṭam or stick-play;

(e) *Samvāda daru*, musical dialogue;

(f) *Uttara-Pratyuttara daru*, this is also a musical dialogue. Herein, only statements are made alternately by two persons; but in a samvāda daru, there is the presumption that a certain truth is being arrived at as a result of discussion indulged in by the two characters.

DARUBĀRA, a dēs'i rāga mentiond in the *Chaturdaṇḍi prakās'ika*.

DARUBĀRU, same as the rāga Darbār (see the *Sangīta sampradāya pradars'ini* Vol. II, p. 667).

DĀRU VĪṆĀ the viṇa made of wood; as opposed to the *gātra viṇā* or the singing voice of man.

DAS'A PRĀṆA-S, the ten elements of musical time: Kāla, Mārga, Kriya, Anga, Graha, Jāti, Kaḷa, Laya, Yati and Prastāra.

Kāla is concerned with defining the duration of the shaḍangas in absolute time.

Mārga relates to the rhythmical construction of a musical composition.

Kriya is the manner of counting the shaḍangas and the shōḍas'āngas.

Anga pertains to the constituent limbs of the tāla.

Graha defines the place of commencement of music in the tāla āvarta.

Jāti signifies the kind of laghu.

Kaḷa signifies the minor unit figuring in the tāḷa akshara.

Laya signifies the speed or tempo of music.

Yati relates to the manner of disposition of the several angas in a tāḷa; it signifies the type of rhythmical pattern or design.

Prastāra—Any tāḷa anga like laghu or guru can be split up into a number of angas of lesser magnitude; and *prastāra* relates to the possible permutations and combinations of such component angas (Also see under each one of these das'a prāṇas).

DĀSA RĀGA, a class of rāgas mentioned in the *Brhaddharma Purāṇa*.

DĀSARA PADAGAḶU (Kannaḍa), the name given to the devotional songs (padas) of Purandara Dāsa and other composers of Karnāṭaka.

DĀSARI, a disciple of S'yāma S'āstri and an expert nāgasvaram player. He lived in the first half of the 19th century and belonged to the *padi yiṇṭi vāḷḷu* group. He is one of those musicians whose performances drew praise from the great composer, Tyāgarāja. Other musicians who have had this rare honour are (1) Panchanadayyar, the father of Mahā Vaidyanātha Ayyar, (2) Tiribhuvanam Swāminātha Ayyar of Ānandabhairavi fame (3) Shaṭkāla Govinda Mārār of Travancore and (4) Vaḍivēlu of Tanjore.

The following incident will be of interest. On the occasion of a Temple festival in Tiruvaiyār, Dāsari was engaged to perform nāgasvaram. The temple procession entered the South Maḍa Street. At the junction of the Tirumanjana Vīdhi (the street where Tyāgarāja's house was situated) the nāgasvaram player, as was customary, halted and made a delightful ālāpana of Suddha sāvēri rāga. He followed it up with the rendering of Tyāgarāja's master-piece in this rāga, *Darini telusukoṇṭi*. The sangatis in the pallavi, anupallavi and charaṇa were rendered in such a superb, stylish and impressive manner, that the thousands of people who were listening to the music became spell bound. The stillness of the night lent a charm and fascination to the music. Tyāgarāja, who was listening to the music from his house became so enraptured, that without standing on formalities, he walked and went near Dāsari to personally express his appreciation of his marvellous performance. The piper was deeply touched by the encomiums from the very author of the composition and requested him to bless him. Tyāgarāja was past 70 when this incident took place.

DĀSARI, a religious mendicant. Dāsaris are Vaishṇavites (followers of Vishṇu) by religion. The five insignia of a dāsari are (1) the conch, which he blows to announce his arrival (2) the gong which he strikes as he goes along the streets, begging (3) the tall iron lamp (4) the brass or copper vessel suspended from his shoulder into which he puts the rice received and (5) the small metal image of Hanumān suspended from his neck. Some dāsaris wear a tiger's skin. Certain of the Hindu castes engage dāsaris for performing pūja during ceremonials. It is a common sight to see the dāsaris going along the streets singing sacred songs before dawn, during the month of Mārgazhi (December-January). They also play on a small drum. Dāsaris are also experts in singing ballads. Their time-honoured profession is religious mendicancy. They also officiate at funeral ceremonies.

DĀSARI TAPPAṬṬAI (Tam.), the small tambourine used by the Paṇḍārams and Dāsaris along with the S'ēmakkalam (gong) and the conch. In this drum, a piece of calf's skin is strained over a circular metallic frame sloping on both the sides. It is held in position between the stomach and the elbow of the left arm and played by the right hand fingers, the left hand proper, holding and striking the s'ēmakkalam with a stick of the calotropis plant.

DAS'ĀVATĀRA ASHṬAPADI, the first Ashṭapadi in the *Gīta Gōvinda* of Jayadēva and wherein each stanza deals with one of the ten incarnations of Vishṇu.

DAS'ĀVATĀRA DIVYANĀMA KĪRTANA, the song *Dīna janāvana* of Tyāgarāja in Bhūpāla rāga, treating of the ten avatārs of Vishṇu. It will be of interest to note that Jayadēva, Purandara Dāsa and Tyāgarāja have included Buddha amongst the ten incarnations of Vishṇu.

DAS'ĀVATĀRA MANGAḶAM, the song, *Mangaḷam jayamangaḷam* of Purandara Dāsa in Kalyāṇi rāga, Chāpu tāla. The ten avatārs referred to here are, Matsya, Kūrma, Varāha, Narasimha, Vāmana, Paras'urāma, Rāma, Krishṇa, Buddha, Kalki. (Page 145 — *T. P. K's. Bhagavad Bhajana Paddhati*).

DAS'ĀVATĀRA RĀGAMĀLIKĀ, the wellknown rāgamālika "*Kamalajāsya*" in ten rāgas of Swāti Tirunāl Mahārājah of Travancore. It is in ādi tāla. The ten rāgas figuring in the composition are: Mōhana, Bilahari, Dhanyāsi, Sāranga, Madhyamāvati, Aṭhāṇā, Nāṭakuranji, Darbār, Ānanda bhairavi, Saurāshṭram; and the ten avatārs treated of are: Matsya, Kūrma, Varāha, Narasimha, Vāmana, Bhārgavarāma (Paras'urāma), Rāma, Balarāma, Krishṇa and Kalki.

DAS'AVIDHA GAMAKAS, the ten kinds of gamakas or graces used in Indian music. These are: Ārōha, Avarōha, Ḍhālu, Sphurita, Kampita, Āhata, Pratyāhata, Tripuchcha, Āndōḷa, Mūrchhanā.

Ārōha is the grace inherent in the stylish rendering of a series of notes, progressing in the ascending order of pitch ;

Avarōha is the converse of the above ;

Ḍhālu, the lustrous effect produced when a higher note is played from the svarasthāna of a lower note by pulling or manipulating the string in an artistic manner ;

Sphurita, a case wherein, in a phrase of jaṇṭa svaras, the second note of each jaṇṭa group is stressed ;

Kampita, the shake or oscillation of a note. Where a svara is subjected to kampita, the maximum and minimum frequencies reached may well encroach upon the frequency jurisdiction of the immediate upper or lower note. But still, there will not be the remotest suggestion of a neighbouring note being sounded. The four factors: compass, intensity, tempo and duration contribute to a variety of kampita effects ;

Āhata, a grace inherent in the stylish rendering of the phrase :

s r   r g   g m   m p

Pratyāhata, the converse of the above *i.e.* a grace inherent in the stylish rendering of the phrase :

s n   n d   d p   p m

Tripuchcha, notes in triplets ;

s s s   r r r   g g g   m m m

Āndōḷa, the gamaka comprised in the swinging from a basic note to a higher note, like a pendulum. The basic note is held on for sometime and then the higher note is produced either by pulling the string or by gliding on to it ;

Mūrchhanā, the rapid and graced traversing over a series of notes in the ascending order of pitch and in conformity to rāga bhāva, like the following series in Bhairavi rāga :

s r g m p d N — r g m p d n S

g m p d n s R — m p d n s r G

These ten gamakas are only illustrative and not exhaustive. There are the Panchadas'a (15) gamakas explained in the *Sangīta ratnākara*. Other musicologists speak of a few more gamakas.

DĀSI, literally a female devotee ; signifies dancing girls employed in temples to perform sacred dances before the Deity as part of the temple ritualistic worship.

DĀSI ĀṬṬAM, another name for Bharata nāṭyam or the classical dance of South India.

DĀSI RĀGA, a class of rāgas referred to in the *Bṛhaddharma purāṇa*.

DĀSUMUKHI, a janya rāga derived from the 28th mēlakarta, Harikāmbhōji :

s r m g m p d n s — s d p m g r s
(*S. S. P. S.*)

DĀṬI BALAM, a janya rāga derived from the 65th mēḷakarta, Mēchakalyāṇi :

s r g m p d n s — s n d p g r s (*P.S.Ms.*)

DĀṬIKA PANCHAMAM, a janya rāga derived from the 51st mēḷa, Kāmavardhani :

s g r g m p m d n p s — s n d p m g r s
(*P. S. Ms.*)

DĀṬI MĀÑJI, a janya rāga derived from the 28th mēḷa, Harikāmbhōji:

s r g m p d ṡ — ṡ n p m r s (*P. S. Ms.*)

DATTĀ, one of the 13 varieties of the Huḍukka vādya (drum).

DATTILA (*C.* 4th cent. B.C.), the author of the work, *Dattilam.* Bharata refers to him in his *Nāṭya s'āstra* as one of the Bharata putras, to whom he taught the theory and practice of music. The author is an authority on s'ruti, tāla and other topics pertaining to the science of music. He is quoted by later lakshaṇakāras of eminence like Matanga, Pārs'vadēva, Abhinavagupta and Raghunātha Bhūpa. Dattila quotes Nārada in his work.

DATTILA KŌHAḶĪYAM, a much later work on music in sanskrit. It is not of a high order.

DATTILAM, the name of a small work on music in sanskrit by Dattila Muni. This work consisting of 243 verses has been published in the Trivandrum Sanskrit Series. The topics dealt with in the work include 22 s'rutis (called dhvanis), shaḍja grāma and madhyama grāma, vādi, samvādi, anuvādi and vivādi s'varas, the names of the sa grāma and ma grāma mūrchhanās, tānas, svara sādhāraṇa, jāti sādhāraṇa, 18 jātis, (7 s'uddha and 11 vikrita), the ten lakshaṇas of jātis, the four kinds of varṇas (arōhi, avarōhi, sthāyi and sanchāri), alankārās and some of the tāḷadas'a prāṇas like graha, laya and yati (sama, srōtōgata and gōpuchchha).

DATTILA MUNI, same as Dattila.

DĀṬU PRAYŌGA, a musical phrase containing dāṭu svaras. A rāga admits of only those dāṭu svara prayōgas which reveal and establish its melodic individuality. The dāṭu svara prayōgas are incorporated in the tāna varṇas and kaṭakas pertaining to a rāga.

DĀṬU SVARA, a note removed from another note by some steps. In a pair of non-contiguous notes, i.e. in a pair wherein some of the intervening notes are omitted, the second of the two notes is called the dāṭu svara in relation to the first. Thus in the phrase, *ḍ g ṙ s ḍ p* in Mōhana rāga, gāndhāra is the dāṭu svara in relation to its preceding note, dhaivata. It may be noted that from dhaivata to gāndhāra is a leap or a jump. The dāṭu svara and its preceding note usually bear a samvādi or anuvādi relationship.

DĀṬU SVARA PRAYŌGA, same as dāṭu prayōga (see above).

DĀṬU SVARA VARIS'AI, svara exercises involving dāṭu svaras. These are useful to students of vocal music and instrumental music. The practice of these exercises develops svarajnānam. It develops finger technique in students of instrumental music.

ḌAULIKA, a janya rāga derived from the 1st mēḷa, Kanakāngi:

s r g m p n d ṡ — ṡ n d m g r s (*S. S. P. S.*)

ḌAUMYA, a janya rāga derived from the 32nd mēḷa, Rāgavardhani:

s r g m p d n p ṡ — ṡ n d p m g r s (*S. S. P. S.*)

ḌAURĒYAṆI, a janya rāga derived from the 53rd mēḷa, Gamanas'rama:

s r g m d n ṡ — ṡ n d m g r s

(This is the same as the modern rāga Hamsānandi) (*S. S. P. S.*)

DAVAḶAI SANGU (Tam.), the ornamental conch that is used for providing rhythmical accompaniment in nāgasvaram concerts; (also see under conch).

DAVAṆḌAI (Tam.), an hour-glass shaped drum. It is bigger than the uḍukkai. The shell is of wood and is laced with thick twine. Unlike the Uḍukkai, the skin on the two faces is thicker. It is played with a stick. It is used in Māriyamman temples and in some old shrines.

ḌAVASAM, a kind of avanaddha vādya or membranophone.

DAVVI, a janya rāga derived from the 13th mēḷakarta, Gāyakapriya :

s r g m n ṡ — ṡ n m g r s (*S. S. P. S.*)

DAY C. R., one of those enlightened band of Europeans who during their stay in India, made a study of Indian music and interpreted it to the west. C. R. Day was a Captain in the Madras Army and is the author of the valuable work, *Music and Musical Instruments of Southern India and the Deccan* (Novello, London). This was published in 1891. The book contains valuable information concerning the theory of South Indian Music. The coloured illustrations of musical instruments in the book considerably enhance its value. The work also contains short notes on prominent composers and musicians. A list of sanskrit works on music is also given.

DAYARANJANI, a janya rāga derived from the 28th mēḷa, Harikāmbōji :

s r m p d ṡ — ṡ n d m g r s (*S. S. P. S.*)

DAYĀSYANI, a janya rāga derived from the 28th mēḷa, Harikāmbhōji :

s r m p n d n ṡ — ṡ n d m g r s (*S. S. P. S.*)

DAYĀVATĪ, the name of the first s'ruti of Rishabha in the s'ruti nomenclature of Bharata and S'ārngadēva. The frequency of this note is $\frac{256}{243}$

DEHĀḶI, a janya rāga derived from the 16th mēḷa, Chakravākam :

s r p d n ṡ — ṡ n d p r s (*S. S. P. S.*)

DELHI, the present capital of India, has been an important seat of music from ancient times. It was a flourishing seat of music during the reign of the Muslim Rulers. The illustrious musician, Amīr Khusru adorned the court of Allauddin Khilji (1296—1316 A.D.). Gōpāl Nāik, the distinguished musician from the South adorned his court. The historic contest between Gōpāl Nāik and Amīr Khusru took place in Delhi. Gōpāl Nāik sang in the true Karnāṭic style (In this style, every note of a rāga is embellished with some kind of gamaka or other. The *gamaka pradhāna* and the *s'ruti* (quarter-tone) *pradhāna* aspects of Karnāṭic music are wellknown). The story goes that Gōpāl Nāik sang for seven consecutive days in the court of Allauddin Khilji. Amīr Khusru sat behind the throne of the emperor, concealed from view and carefully listened and imbibed the style of Gōpāl Nāik and on the eighth day gave a concert in the very style of Gōpāl Nāik to the surprise of all, including the Southern musician.

Of the Moghul emperors, both Bābar (1483—1530) and Humāyun (1530—1556) were patrons of music. Akbar the great (1556—1605) was himself a skilled performer and learned in music. The *Ain-i-Akbari* mentions the names of 36 prominent musicians that adorned the Emperor's court, with Miyan Tānsen of Gwalior heading the list. Music flourished during the reigns of the next two Moghul emperors, Jehāngir (1605—1627) and Shah Jehan (1627—1658). Jehāngir patronised Sōmanātha, the author of *Rāga vibōdha* aud Shah Jehan patronised Dāmodara Misra, the author of *Sangīta Darpaṇa*. With Aurangzeb (1658—1707), the status of Delhi as a seat of music began to decline. Soon after his ascent to the throne, he abolished all the court singers and musicians. The story goes that when the dejected court musicians carried a bier, symbolically depicting the death of music, Emperor Aurangzeb said to the lamenting musicians "make the grave deep, so that neither voice nor echo may issue from it". Aurangzeb however maintained dancing girls and singers for the entertainment of his wives and daughters. The last emperor in Delhi to maintain

musicians in his court was Mohamed Shah. The famous musicians, Ādārang and Sādārang flourished in his court.

ḌĒNGI, one of the navasandhi tālas played during temple rituals in South India.

DES'A, one of the twenty s'uddha rāgas mentioned in the *Sangīta sudhā* of Raghunātha Naik.

DĒS'A DĒS'ĀKHYA, a rāgānga rāga mentioned in Nārada's *Sangita makaranda*.

DĒS'A KĀKU, a grace involved in introducing in an indigenous rāga, the traits of a foreign rāga and so as to result in aesthetic pleasure.

DĒS'AKĀR, a rāga of Hindusthāni music. It is also one of the 20 thāṭs of Bhāvabhaṭṭa.

DĒS'AKĀRI, a rāga mentioned as one of the five stri rāgas, for the purusha rāga, Mēgha in the school of Hanumān.

DĒS'AKHA, a rāga mentioned in the work *Hamsa vilasa*.

DĒS'AKHYA, a rāga mentioned in the *Sangīta ratnākara* and *Sangīta samaya sāra*. The *S. S. S.* mentions this as one of the four Rāgānga shāḍava rāgas.

DĒS'ĀKKARI, one of the 21 derivatives of the Pālaiyāzh, a mode of ancient Tamil music.

DĒS'ĀKSHARI, one of the rāgas mentioned in the Tamil work, *Bharata s'āstiram* of Arabatta Nāvalar.

DĒS'AKSHI, a janya rāga derived from the 29th mēḷa, Dhīras'ankarābharaṇa :

s r g p d ṡ — ṡ n d p m g r s

This rāga though closely allied to the Bilahari rāga, differs from it from its tessitura being confined to tāra sthāyi. The phrase ġ ġ ġ ġ ṙ — ṡ ṙ ġ ṙ ṡ — ṡ n n d s is a ranjaka prayōga in this rāga. In the phrase, ṡ n d p sometimes, the kaisiki nishāda occurs as a foreign note. This rāga is an ancient one and should be sung before dawn. The ninth ashṭapadi, *Sthanavini hitamapi* of Jayadēva is sung in this rāga. This rāga is mentioned in the *Sangīta makaranda* of Nārada and other later works. The *S. M.* mentions that madhyama is the graha svara of this rāga, i.e. ālāpana or melodies in it should commence on the madhyama svara. It may be pointed out that melodies in Dēs'akshi commence with the phrase :

m g p d

DĒS'ĀKSHIRI, a rāga mentioned as a derivative of the 35th mēḷa, S'ūlini in the *Gāna vidyā prakās'ini* :

s r g m d ṡ — ṡ n d p m g m r s

DĒS'ALA GAUḌA, an auḍava rāga mentioned in the *Sangīta samaya sāra*.

DĒS'AḶAM, a raga figuring in the compositions of the Tāḷḷapākam composers of Tirupati (15th cent).

DĒS'A MUKHĀRI, same as Dēs'ya mukhāri.

DĒS'ĀNGA RĀGA, another name for bhāshānga rāga in medieval times.

DĒS'A RANJANI, a janya rāga derived from the 31st mēḷa, Yāgapriya :

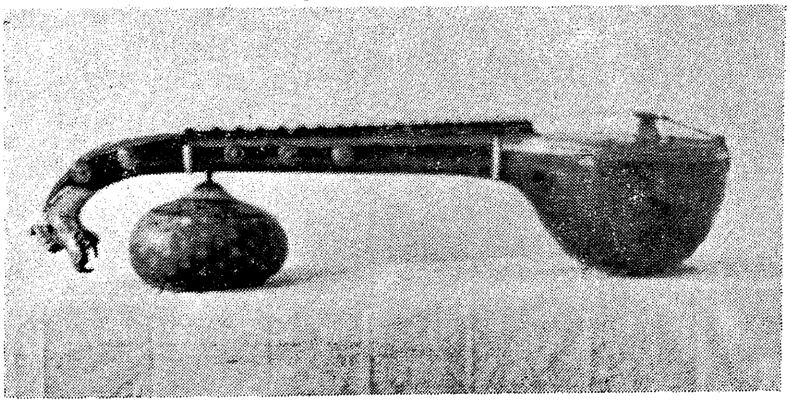
s r m p d n ṡ — ṡ n d p m r s (*S. S. P. S.*)

DĒS'A VĀḶA, an upānga rāga belonging to Gauḍa rāga (*S. R.*).

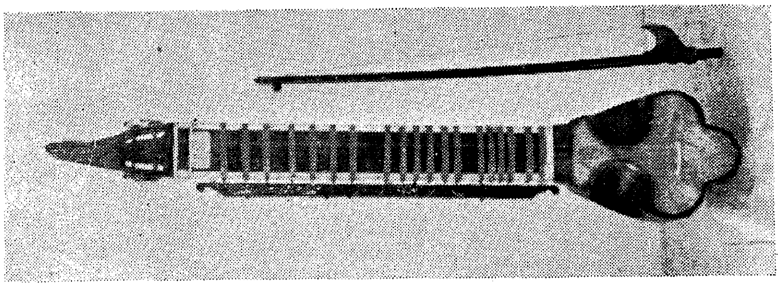
DĒS'Ā VĀḶI, a janya rāga derived from the 55th mēḷa, S'yāmaḷāngi :

s r g m d n d ṡ — ṡ n d m g r s (*P. S. Ms.*)

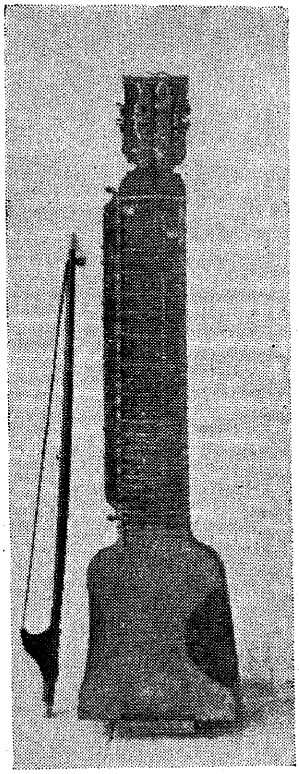
DĒS'A VARĀḶI, the rāga of the 20th ashṭapadi of the *Giṭa Gōvinda* as mentioned in a Telugu book.



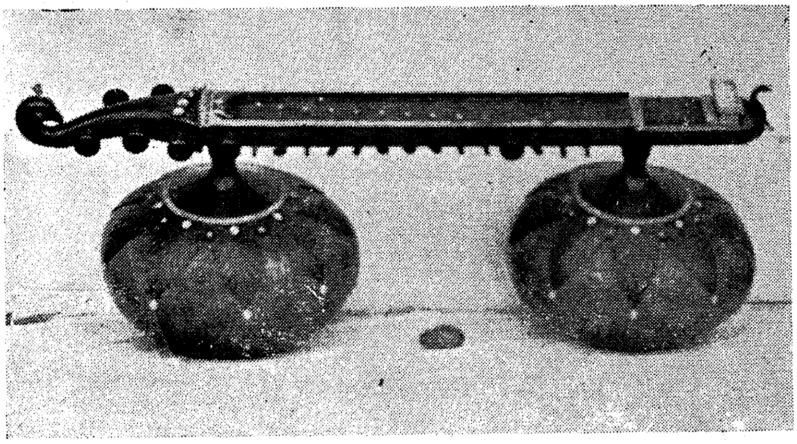
Ēkānda Vīṇā (p. 134)



Esrāj (p. 136)



Dilrūba (p. 118)



Baṭṭā Bīn (p. 154)

DĒSH, a rāga taking the following ārōhaṇa and avarōhaṇa :

s r m p n ṡ — ṡ n d p m g r s

It is the same as the rāga Kēdāragauḷa, but takes kākali nishāda in the ārōhaṇa. In effect, this will be a janya of the 2044th (Dhira - Hari) mēḷa in the scheme of 5184 s'uddha-mis'ra mēḷas.

DĒSHĀSAM, one of the six principal rāgas mentioned in ancient works.

DĒS'Ī, belonging or pertaining to dēs'a or country. Every province of India was called a dēs'a in ancient times. Dēs'i sangīta was the music that was in vogue in the different provinces. It developed spontaneously. It was nurtured by the intelligent and thinking folk of the land without any dictation from a superior source or authority. It was the art music of the land. This was different from the folk music which was current amongst the lower strata of society. The distinctive features of dēs'i sangīta were its *hrudaya ranjakam* and *jana ranjanam*—pleasing to the heart and pleasing to the populace. The opposite of dēs'i sangīta was mārga sangīta which was developed on the basis of laws promulgated by sangīta smritikāras. It had rigid and inflexible rules and was more logical than emotional in its appeal. Whereas mārga sangīta was in conformity to strict lakshaṇa, dēs'i sangīta was in conformity to both lakshaṇa and lakshya. The vedic music of the present day represents the survival of mārga sangīta. The art music of the present times, represents the cream of dēs'i sangīta and signifies the accumulated musical wisdom of centuries. Mārga sangīta is earlier and dēs'ī sangīta is later. Mārga sangīta was principally vocal music but, dēs'ī sangīta comprised vocal music, instrumental music and dancing (gīta, vādya and nritya). Mention is made in early musical works of mārga rāgas and dēs'ī rāgas, mārga tāḷas and dēs'i tāḷas, mārga prabandhas and dēs'i prabandhas, mārga and dēs'ī systems of rāga classification and so on. The distinction of mārga and dēśi is seen in literature as well.

DĒS'IKA BANGĀḶA, a janya rāga derived from the 8th mēḷa, Hanumatōḍi :

s r g p m d n ṡ — ṡ d p m g r s
(*S. S. P. S.*)

DĒS'IKA DĒVAGĀNA, a rāga mentioned in the Tamil manuscript *Barata Nāṭṭiya S'āstiram* of the 17th century.

DĒS'IKA GAURI, same as Dēs'ya gauri (see below).

DĒS'IKA PRABHĀVA PRAKĀS'IKA KĪRTANAS, songs elucidating the greatness of DĒS'IKA, by Ananta Bhārati (1845—1905).

DĒS'IKA RUDRI, a janya rāga derived from the 9th mēḷakarta, Dhēnuka :

s m r g m p n ṡ — ṡ n p d m g r s
(*S. S. P. S.*)

DĒS'IKA TŌḌI, a janya rāga. There is a composition of Purandara Dāsa (*Idiga bhakutiyu*) in this rāga (See the Udipi edition of *Dāsara padagaḷu*, Vol. III, p. 52).

DĒS'I KINNARI, a variety of Kinnari (stringed instrument with frets) mentioned in the *Sangīta ratnākara*.

DĒS'I MUKHĀRI, same as Dēs'ya mukhāri (see below).

DĒS'INĪ, a strī rāga mentioned in Nārada's *Sangīta makaranda*.

DĒS'Ī PRABANDHA, a musical form pertaining to Dēs'ī sangīta as opposed to the mārga prabandha pertaining to mārgi music.

DĒS'Ī RĀGA, a rāga figuring in dēs'i music as opposed to a mārga rāga pertaining to Mārgi music.

DĒS'Ī SANGĪTA, the music in vogue in the different provinces of India as distinguished from the ancient mārga sangīta (Also see under Dēs'i).

DĒS'Ī SIMHĀRAVAM, the name of the 58th mēḷa in the asampūrṇa mēḷa paddhati. This is the same as the rāga Hēmavati. Dēs'i is the kaṭapayādi prefix answering to the number 58.

DĒS'Ī TĀḶAS, the time-measures pertaining to Dēs'i sangīta. S'ārngadēva mentions 120 Dēs'i tālas in his *Sangīta ratnākara*.

DĒS'ĪYA TŌḌI, same as Dēs'yatōḍi (see below).

DĒS'KĀRI, a janya rāga of Hindusthāni music.

DĒS'YA ĀNDHĀLI, a janya rāga derived from the 9th mēlakarta, Dhēnuka.

s r g m p n d ṡ — ṡ d p m g r s (S. K.)

DĒS'YA BANGĀḶA, a janya rāga derived from the 8th mēla, Hanumatōḍi:

s r g m p m d n ṡ — ṡ d p m g r s (S. K.)

DĒS'YA BĒGAḌA, a janya rāga derived from the 19th mēla, Jhankāradhvani:

s g m p ṡ — ṡ n d p m g r s (S. S. P. S.)

DĒS'YA BYĀG, same as the rāga, Hindusthāni Behāg, (See under Behāg).

DĒS'YA BYĀGAḌA, a janya rāga derived from the 19th mēla, Jhankāradhvani:

s r g m p ṡ — ṡ n d m g r s (S. K.)

DĒS'YA GĀNAVĀRIDHI, a janya rāga derived from the 60th mēla, Nītimati:

s r g m p d n ṗ ṡ — ṡ n ṡ p m g r s (S. S P. S.)

DĒS'YA GAUḶA, a janya rāga derived from the 15th mēḷa, Māyāmāḷavagauḷa:

s r s p d n ṡ — ṡ n d p s r s

DĒS'YA GAURI, a janya rāga derived from the 5th mēḷakarta, Mānavati.

s r g m p d ṗ ṅ ṡ — ṡ d n p m g r s (S. K.)

DĒS'YA KALYĀṆI, a janya rāga derived from the 65th mēḷa, Mēchakalyāṇi:

s r g m p d ṗ ṅ ṡ — ṡ d p m r s (P. S. Ms.)

This is the Prati madhyama parallel of the Janaranjani rāga.

DĒS'YA KAMĀS, a janya rāga derived from the 28th mēḷa, Harikāmbhōji:

s m g m p d n ṡ — ṡ n d p m g s

The phrase *s r g m g r s* occurs as a vis'ēsha sanchāra in this rāga (S. K.)

DĒS'YA KĀNAḌĀ, a janya rāga derived from the 22nd mēḷa, Kharaharapriya:

s r g m d n ṡ — ṡ n p G m r s

The phrases, *ṡ n p n ṡ* and *p d n d p G m r s* occur as vis'ēsha sanchāras (S. K.)

DĒS'YA KĀPI, a janya rāga derived from the 22nd mēḷa, Kharaharapriya:

s r m p n ṡ — ṡ n d n p m g r s

This is the same as the rāga, Hindusthāni kāpi.

DĒS'YA KRIYA, the mode of reckoning the tāḷa angas pertaining to the Dēs'ī system as opposed to the mode of reckoning pertaining to the Mārgi system.

DĒS'YA KRIYĀSHṬAKAS, the eight acts involved in the reckoning the tāḷa angas. They are:

(i) *Dhruvaka*, cauterization without producing any sound.

(ii) *Sarpiṇi*, moving the right arm towards the left.

(iii) *Kṛushya*, moving the right arm from left to right.

(iv) *Padmini*, moving the hand downwards, with the palm turned towards the ground.

(v) *Visarjita*, stretching the hand outwards *i.e.* waving the right hand to the right.

(vi) *Vikshipta*, closing in of the fingers in the act of counting.

(vii) *Patāka*, Lifting the right hand upwards with the palm turned towards the ground.

(viii) *Patita*, bringing the hand (that has been moved upwards in the act of Patāka) downwards.

DĒS'YA LAGHU, the name for Khaṇḍa jāti laghu (I 5). This is reckoned with a beat and four finger-counts.

DĒS'YA MANŌHARI, a janya rāga derived from the 22nd mēḷa, Kharaharapriya :

s r g m p d s — s n p m g r s

DĒS'YA MĀRUVA, a janya rāga derived from the 54th mēḷa, Vis'vambhari :

s r g m n s — s n p m g r s (S. S. P. S.)

DĒS'YA MUKHĀRI, a janya rāga derived from the 25th mēḷa, Mārarañjani :

s r g r g m n d n s — s n d m p g r s (S. K.)

DĒS'YA NĀRĀYAṆI, a janya rāga derived from the 6th mēḷakarta, Tānarūpi :

s r g m p n s — s n d n p m g r s (S. K.)

DĒS'YA NĀṬAKURANJI, a janya rāga derived from the 55th mēḷa, S'yāmaḷāngi :

s r g m p d p n s — s n p d p m g r s (S. S. P. S.)

DĒS'YA RĒGUPTI, same as Dēs'ya Rēvagupti (see below).

DĒS'YA RĒVAGUPTI, a janya rāga derived from the 15th mēḷa, Māyāmāḷavagauḷa:

s r g r m p d n s — s d n d p m g s (S. K.)

DĒS'YA SANKĪRṆA LAGHU, a variety of laghu consisting of a beat and 9 finger counts I 10. This kind of laghu is also called *Varṇa laghu*.

DĒS'YA S'RI, a janya rāga derived from the 58th mēḷa, Hēmavati :

s r g m d n d s — s n d m g r s (S. S. P. S.)

DĒS'YA S'UDDHA SANKĪRṆA LAGHU, a kind of laghu consisting of a beat and 15 finger counts I 16. This variety of laghu is also called *Karnāṭaka laghu.*

DĒS'YA SURAṬI, a janya rāga derived from the 6th mēḷakarta, Tānarūpi :

s m r g m p d n — p m g r s n (S. K.)

DĒS'YA TŌḌI, a janya rāga derived from the 8th mēḷa, Hanumatōḍi :

s g m p d n s — s n d p m g r s

The phrase *n d p G m p m g r s* occurs as a vis'ēsha sanchāra.

This rāga is obtained when the dhaivata svara of Kāmbhōji rāga is taken as the tonic note.

DĒVĀBHARAṆAM, a janya rāga derived from the 49th mēḷa, Dhavaḷāmbari :

s g r g m d n s — s n d n p m g r s (S. S. P. S.)

DĒVADATTAM, the conch of Arjuna.

DĒVADUNḌUBHI, the celestial drum mentioned in the *Rāmāyaṇa*. Vālmīki, tells us that this drum roared on all auspicious occasions.

DĒVAGĀNDHĀRA, a rāga mentioned under the class of Sūryāmsa rāgas in Nārada's *Sangīta makaranda*.

This rāga also figures in the compositions of Purandara Dāsa (See the song *Parāku Bhimanendu*. Part IV, P. 19 of the Udipi edition of *Purandara Dāsara Kīrtanagaḷu*—Published by Pāvanji Guru Rao).

DĒVA GĀNDHĀRI, a janya rāga derived from the 29th mēḷa, Dhīra s'ankarābharaṇa :

s r m p d s — s n d p m g r s

The phrases, *p d n s* and *m p D*; *n s R*; occur as vis'esha sanchāras. A bhāshānga rāga. The foreign note kais'iki nishāda occurs in the phrase *p d n d m p d p* and *P d n d p*. The notes of the Pythagorean scale *i. e.* notes of frequencies 9/8, 81/64, 27/16 and 243/128 figure here. That is, besides Shaḍja, Panchama (3/2), chatus's'ruti rishabha (9/8), s'uddha madhyama (4/3) and chatus's'ruti dhaivata (27/16), the notes tīvra antara gāndhāra or chyuta madhyama gāndhāra (81/64) and tīvra kākali nishāda or chyuta shaḍja nishāda (243/128) figure in this rāga. Dēvagāndhāri is an ancient rāga. It is useful for depicting the vīra (heroic) rasa. Tyāgarāja has immortalised this rāga in his kriti, *Kshīra sāgara s'ayana*.

DĒVA GHŌSHA PRIYA, a janya rāga derived from the 28th mēḷa, Harikāmbhōji :

d n s r g m p d — d p m g r s n d

This is a dhaivatāntya rāga.

DĒVAGIRI, a janya rāga derived from the 51st mēḷa, Kāmavardhani :

s r m p d s — s n d p m s r s (*P. S. Ms.*)

The *S. S. P. S.* mentions another rāga of the same name as a derivative of the 49th mēḷa, Dhavaḷāmbari and with the following ārōhaṇa and avarōhaṇa :

s r m p d s — s n d p m g r g s

DĒVAGIRI, the modern Daulatabad in the northern part of the State of Hyderabad. It was there that S'ārngadēva, the author of *Sangīta ratnākara* lived and wrote his famous lakshaṇa grantha, sometime between 1210 and 1247 A.D.

DĒVAGĪRVĀṆI, a janya rāga derived from the 66th mēḷa, Chitrāmbari :

s g r m p s — — s p m g r s

DEVAGUPTAM, a janya rāga derived from the 28th mēḷa, Harikāmbhoji :

s r g m p d n s — s d p m g s (*P. S. Ms.*)

DEVAGUPTI, same as the rāga Devaguptam (see above) (*S. K.*)

DĒVAKĀNTA, a janya rāga derived from the 58th mēḷakarta, Hēmavati :

s g m p d p n s — s d p m r s (*S. S. P. S.*)

DĒVAKĒḶI, a dāsi rāga mentioned for the rāgiṇis of Vasanta rāga, in the *Brihaddharma purāṇa*.

DĒVAKŌṬI, a janya rāga derived from the 50th mēḷa, Nāmanārāyaṇi :

s r m g m p n s — s d p m r g s (*S. S. P. S.*)

DĒVAKRI, a strī rāga mentioned in Nārada's *Sangīta makaranda.* The *Rāga vibodha* of Sōmanātha also mentions this rāga.

DEVAKRIYA, a janya rāga derived from the 22nd mēḷa, Kharaharapriya:

s g r g m p d n d s — s n d p m g r g s

This is an upānga rāga. Tyāgarāja's *Nāṭi māṭa marachitivo* is a wellknown kriti in this rāga.

The *S. S. P. S.* mentions another rāga of the same name and as a derivative of the 20th mēḷa, Naṭhabhairavi and with the following ārōhaṇa and avarōhaṇa:

s r g m n d n — p d m g r s n

In the Dīkshitar school, the rāga S'uddha sāveri goes by the name Dēvakriya. The song *S'rī Guruguhatārayās'umām* of Muthuswāmy Dīkshitar is given as Dēvakriya. It is set in S'uddha sāvēri.

DEVAKṚTI, one of the rāgas mentioned in the *Sangīta ratnākara* under the heading of Kriyānga rāgas. The other two rāgas mentioned under this head are Rāmakṛti and Gauḍakṛti. The *Sangīta sudhā* also mentions this rāga under the class of Kriyānga rāgas.

DĒVAKURANJI, a janya rāga derived from the 27th mēḷa, Sarasāngi:

s r g m p d n s — s n d m g r s (*S. K.*)

DĒVA KUSUMĀVAḶI, a janya rāga derived from the 60th mēḷakarta, Nītimati:

s m g m p s — s n p m g r s (*S. S. P. S.*)

DĒVA KŪṬAM, a janya rāga derived from the 25th mēḷa, Māraranjani:

s r g m p d n s — s d p m r g r s

DĒVĀḶA, an upānga rāga mentioned in the *Sangīta ratnākara.* The *Sangīta sudhā* mentions this as an upānga rāga.

DĒVA MĀLĀKA, a janya rāga derived from the 43rd mēḷa, Gavāmbhodi:

s g m p n s — s n p d p m g r s (*S. S. P S.*)

DĒVA MĀḶAVI, a janya rāga derived from the 56th mēḷa, Shaṇmukhapriya:

s r g m p d n — n d p m g r s n

This is the Nādanāmakriya rāga pattern of ārōhaṇa and avarōhaṇa but derived from the Shaṇmukhapriya mēḷa.

DĒVAMAṆI, a janya rāga derived from the 33rd mēḷa, Gāngēyabhūshaṇi:

s r g p d n s — s n d p g r s (*S. S. P. S.*)

DĒVA MANŌHARI, a janya rāga derived from the 22nd mēḷa, Kharaharapriya:

s r m p d n s — s n d n p m r s

Upānga rāga; *ri, ma* and *ni* are the jīva svaras. Can be sung at all times. *Kaṇṇatanḍri nāpai* of Tyāgarāja is a wellknown kriti in this rāga.

DĒVAMAYA RŪPA OF A RĀGA, a rāga has its dual (audio-visual) aspect. *Nādamaya rūpa* comprises its sound picture *i.e.* the individuality of the rāga as revealed by its particular notes, gamakas, etc. The other is the visual picture of the individuality of the rāga, through the Dēvata deity associated with it. The appearance of the Dēvata, the colour of the dress, decoration, beauty, environments, mental state etc. contribute to the visual individuality of the rāga.

DĒVĀMṚITA VĀHINI, a janya rāga derived from the 64th mēḷa, Vāchaspati:

s g m p n d n s — s n d n p m g r s (*S. S. P. S.*)

DĒVĀMṚITA VARSHIṆI, a janya rāga derived from the 22nd mēḷa, Kharaharapriya:

s r g m n d n ṡ — ṡ n d p m g r s

Upānga rāga; *ma*, *dha* and *ni* are the jīva svaras; *s m g m* and *ṡ d n p* are vis'ēsha prayōgas. Can be sung at all times. Tyāgarāja has immortalised this rāga in the wellknown kriti, *Evarani nirṇayinchirirā*. This is the solitary composition in this rāga.

DĒVA MUKHĀRI, a janya rāga derived from the 22nd mēḷa, Kharaharapriya:

s r g m p d n ṡ — ṡ n d m p m r g m r s (S. K.)

DĒVAMUKHI, a janya rāga derived from the 28th mēḷa, Harikāmbhōji:

s r g p d ṡ — ṡ d p m g r s (S. K.)

DĒVA NĀYAKI, a janya rāga derived from the 69th mēḷa, Dhātuvardhani:

s r g m d n ṡ — ṡ n d m g r s

DĒVARANJANI, a janya rāga derived from the 22nd mēḷa, Kharaharapriya:

s g r m p d n ṡ — ṡ d p m g r s (S. K.)

The *S. S. P. S.* mentions another rāga of the same name as a derivative of the 28th mēḷa and with the following ārōhaṇa and avarōhaṇa:

s r g p d ṡ — ṡ d p m g r s

DĒVARANJI, a janya rāga derived from the 15th melakarta; Māyāmālavagaula:

s m p d n ṡ — ṡ n d p m s

DĒVARĀSHṬRAM, a janya rāga derived from the 69th mēḷakarta, Dhātu vardhani:

s r g m p n ṡ — ṡ n d p m g r s (P. S. Ms.)

DĒVĀRA VARDHANI, a rāga belonging to Tamil music of the mediæval period and mentioned in the *Sangīta ratnākara*.

DĒVAR NĀMA-S, the collective name given to the devotional songs of Purandara Dāsa, Kanaka dāsa and other illustrious Kannaḍa composers.

DĒVA SĀLAGAM, a janya rāga derived from the 25th melakarta, Māraranjani:

s g p d n ṡ — ṡ n d p m g r s

DĒVĀS'RAMAM, a janya rāga derived from the 53rd melakarta, Gamanas'rama:

s r g m d n ṡ — ṡ n d m g r s (P. S. Ms.)

This raga is the same as the rāga, Hamsānandi.

DĒVATĀLI, one of the 16 perumpaṇ or major rāgas of ancient Tamil music.

DĒVA VĀDYAM, literally a musical instrument used by celestials. The term is used with reference to all dignified instruments like the Vīna.

DĒVUḌU AYYAR, KARŪR, a Violinist and a relative of the famous composer, Karūr Dakshiṇāmūrti Sāstri. The compositions bearing the signature "Garbhapuri" are the conjoint productions of these two musicians, the former supplying the dhātu for the latter's sāhitya and vice versa. He was a Telugu Brahmin of the Muriginādu sect. He lived in Karūr in Tiruchirāpaḷḷi District of South India.

DHA, the name of the sixth note of the scale in Indian Music; solfa name for dhaivata.

DHAIRYAKARI, a janya rāga mentioned in C. B. N's. *Key to Hindu music.*

DHAIRYAMUKHI, a janya rāga derived from the 9th mēlakarta; Dhēnuka:

s r g m p d ṡ — ṡ n p m p r g

DHAIRYŌDARĪ, a janya rāga derived from the 20th mēlakarta, Naṭhabhairavi :

s g m p n s — s d p m r g r s (S. K.)

DHAIVATA, the sixth note of the scale in Indian music.

DHAIVATA BHŪSHITA, a rāga mentioned in the *Sangīta sudhā.*

DHAIVATI, one of the seven s'uddha jātis, belonging to the shaḍja grāma. This corresponds approximately to the nishāda mūrchchanā of S'ankarābharaṇa rāga. It is one of the Vikṛta Panchama mēḷas.

ḌHAKKA, same as Ṭakka rāga (see under Ṭakka).

ḌHAKKA, a large or double-drum.

DHĀLIVARĀḶI, the name of the 39th mēla in the asampūrṇa mēḷa paddhati.

ḌHĀLU, one of the das'avidha (ten) gamakas ; (see under das'a vidha gamakas).

DHĀMA RANJANI, a janya rāga derived from the 15th mēlakarta, Māyāmāḷavagauḷa :

s r m p n d s — s d m p m r g s

DHĀMAVATI, the name of the 59th mēḷakarta in the asampūrṇa mēla paddhati. Since this rāga also takes a sampūrṇa ārōhaṇa and avarōhaṇa, it is in effect the same as the mēla rāga, Dharmavati.

DHANAKRIYA DHĀTU : a janya rāga derived from the 20th melakarta, Naṭhabhairavi :

s r g m p d n d s — s d p m g r s (S. K.)

DHA NA (MĒḶA), the svara mnemonics signifying the first mēḷa of a chakra in the scheme of 72 mēḷakartas. The phrase *dha-na* signifies the notes, s'uddha dhaivata and s'uddha nishāda. This is the *Pa*-type mēḷa.

DHA-NI (MĒḶA), the svara mnemonics signifying the second mēla of a chakra in the scheme of 72 mēḷakartas. The phrase *dha-ni* stands for the notes s'uddha dhaivata and kais'iki nishāda. This is the *Sri*-type mēla.

DHA-NU (MĒḶA), the svara mnemonics signifying the third mēḷa of a chakra in the scheme of 72 mēlakartas. The phrase *dha-nu* stands for the notes, s'uddha dhaivata and kākaḷi nishaḍā. This is the *Go*-type mēḷa.

DHANA PĀLINĪ, a janya rāga derived from the 16th mēḷa, Chakravākam :

s r g m p m p s — s n d p m d m g r s (S. K.)

DHANĀSARI, a Dēsi rāga mentioned in the *Chaturdaṇḍi prakās'ika.*

DHANĀS'I, same as the rāga Dhanyāsi.

DHANĀSI, same as the rāga Dhanyāsi. The name *Dhanāsi*, occurs in the songs of Purandara Dāsa. For example the rāga of the song, *Gajavadana* (Udipi edition of Purandara Dasa's songs : Part I, P. 3).

DHANAS'RĪ, same as the rāga Dhanyāsi. The name *Dhanas'ri* occurs in the Tamil work *Nāṭṭi-ya sāstiram.*

ḌHANKĀ, a drum used in temple processions in South India. It is carried on horse-back.

ḌHANKĪ, the drum used to provide rhythmical accompaniment for the music of the Mukha vīṇa in the ritualistic music of temples in South India.

DHANKIṆI, a tāḷa mentioned in the Tamil work, *Naṭanādi vādya ranjanam.* This is same as the tāḷa, Ḍhēnkika.

DHANNĀS'I, same as the rāga Dhanyāsi. The name Dhannas'i occurs in the *Sangīta ratnākara* and *Sangīta makaranda.*

DHANUPRIYA, a janya rāga derived from the 69th mēḷa, Dhātuvardhani :

s r g m n s — s n p d m g r s (S. S. P. S.)

DHANURVĪṆĀ, an ancient stringed instrument played with a bow.

DHANYAKṚTI, one of the 12 kriyānga rāgas mentioned in ancient works.

DHANVI, stringed instruments played with a bow.

DHANVIJA, the tone emanating from stringed instruments of the bowed class.

DHANYĀSI, a janya rāga derived from the 8th mēḷa, Hanumatōḍi :

s g m p n ṡ — ṡ n d p m g r s

Upānga rāga; *ga* and *ni* are jīva svaras; these two notes are sung as long notes and with kampita gamaka; *p N ṡ D p* is a vis'ēsha sanchāra. A tristhāyi rāga; *pa* is a good resting note; *ri*, *ma* and *dha* are not nyāsa svaras; *ri* and *dha* are not kampita svaras. Useful for singing s'lokas, padyas and viruttams. Also useful for devotional themes and for singing themes of a descriptive nature. This rāga figures in operas and dance dramas. An auspicious rāga. Morning time is its gānakāla. Mangaḷams are composed in this rāga.

DHANYĀS'IKĀ, the name of the rāga Dhanyāsi, as found in the *Rāga vibōdha* of Sōmanātha (1609 A.D.) The work mentions this as an auspicious rāga.

DHARAJU, the rāga mentioned for the song of Purandara Dāsa, *Muḷḷu koneyali* (See the Udipi edition, Part III, P. 13).

DHARAṆI MANŌHARI, a janya rāga derived from the 29th mēḷa, Dhīra s'ankarābharana :

s r g m p n p ṡ — ṡ n d n p m g m r s

DHARAṆI PRIYA, a janya rāga derived from the 6th mēḷa, Tānarūpi :

s r g d n ṡ — ṡ n d g r s (*C. B. N.*)

DHARA PALLAVAM, a janya rāga derived from the 65th mēḷa, Mēchakalyāni :

s r m g m p n ṡ — ṡ n d p m g m r g r s (*P. S. Ms.*)

DHARBHAKŪLAM, same as the rāga Darbhakūlam. (See under Darbhakūḷam).

DHARMĀṆI, a janya rāga derived from the 49th mēḷa, Dhavaḷāmbari :

s r g m d n ṡ — ṡ n d m g r s (*S. S. P. S.*)

DHARMA PRAKĀS'INĪ, a janya rāga derived from the 20th mēḷa, Naṭhabhairavi :

s r m p n ṡ — ṡ d m g r s (*S. K.*)

The *S. S. P. S.* mentions this rāga as a janya of the Kharaharapriya mēḷa, which means that the dhaivata svara is chatus's'ruti and not s'uddha.

DHARMASĒNA. the name given to Appar (one of the three authors of the *Tēvāram*) when he embraced Jainism.

DHARMAVATI, the name of the 59th mēḷakarta rāga :

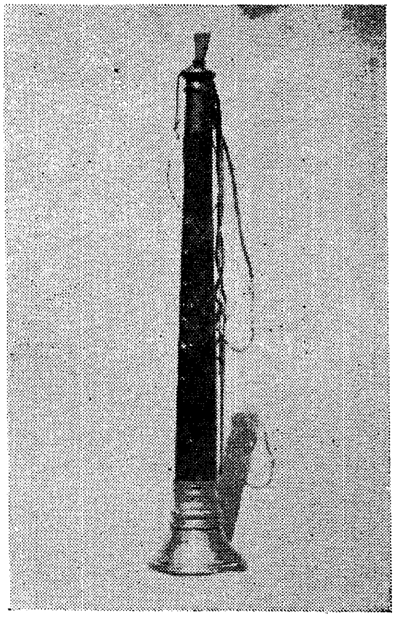
s r g m p d n ṡ — ṡ n d p m g r s

Besides shaḍja and panchama, the notes taken by this rāga are: chatus's'ruti rishabha, sādhāraṇa gāndhāra, prati madhyama, chatus's'ruti dhaivata, kākali nishāda.

The kriti *Dātavu nīvēgāka* in Telugu by Tiruvottiyur Tyāgayyar is a fine composition in this rāga.

DHARMIṆI, a janya rāga derived from the 51st mēḷa, Kāmavardhani :

s r g m d n ṡ — ṡ n p m d m g r s (*P. S. Ms.*)



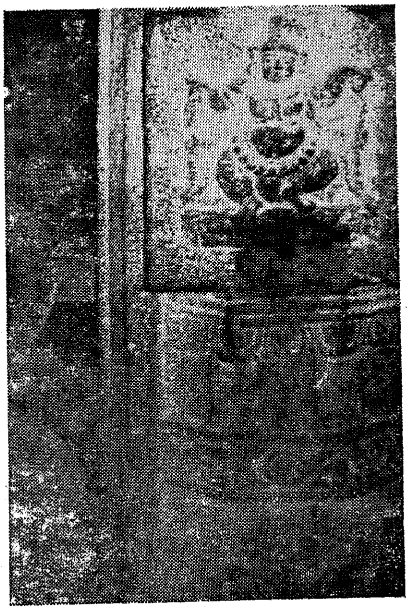
Stone Nāgasvaram (p. 152) (Āzhvārtirunagari Temple)

Ekkāḷam (p. 135)

Sculpture of a figure, playing the Ekkāḷam (Konarka), Orissa (13th cent.)

Ekkāla randhra (p. 164)

Flute (p. 138)



Saṅkha randhra (p. 164)

DHATAKUNDA, a janya rāga derived from the 15th mēḷa, Māyāmāḷavagauḷa :

s r m g m n d n ṡ — ṡ d p m r s

DHĀTA MANOHARI, a janya rāga derived from the 22nd mēḷa, Kharaharapriya :

s p m p d n ṡ — ṡ n p m g r s (*S. K.*)

DHĀṬI MANJARI, a janya rāga derived from the 28th mēḷa, Harikāmbhōji :

s r g m p d ṡ — ṡ n p m r s (*S. K.*)

DHĀTRI, a janya rāga derived from the 63rd mēḷa, Latāngi :

s r m p d n ṡ — ṡ n d p m r s (*S. S. P. S.*)

DHATTA TĀḶA, one of the 120 Dēs'i tāḷas mentioned in the *Sangīta ratnākara*.

DHĀTU, the technical term signifying the music of a composition as distinguished from the term 'mātu' which signifies the sāhitya or the *libretto* of the composition.

DHĀTU MANŌHARI, a janya rāga derived from the 22nd mēḷa, Kharaharapriya :

s p m p d n ṡ — ṡ n p m g r s (*S. S P. S.*)

(Same as the ragā, Dhāta manōhari).

DHĀTU PANCHAMAM, a janya rāga derived from the 69th mēḷa, Dhātuvardhani :

s r g m p n p ṡ — ṡ n d p m r g m r s (*S. S. P. S.*)

DHĀTU PRIYA, a janya rāga derived from the 63rd mēḷa, Latāngi :

s r p m p d ṡ — ṡ n d p m g m r s (*S. S. P. S.*)

DHĀTUVARDHANI, the name of the 69th mēḷakarta :

s r g m p d n ṡ — ṡ n d p m g r s

Besides Shaḍja and Panchama, the notes taken by this rāga are: Shaṭs'ruti rishabha, Antara gāndhāra, Prati madhyama, S'uddha dhaivata and Kākali nishāda.

ḌHAULA, a large double-faced drum.

DHAULIKĀ, a janya rāga derived from the 1st mēḷakarta, Kanakāngi :

s r m p d n ṡ — ṡ n d p m g r s (*S. K.*)

(This is the Kāpinārāyaṇi rāga pattern of ārōhaṇa and avarōhaṇa but derived from the Kanakāngi mēḷa).

DHAULIKĀ GAUḶA, a janya rāga derived from the 20th mēḷa, Naṭhabhairavi :

s r m p d n ṡ — ṡ n d n p g m r s (*S. K.*)

DHAUMYA RĀGAM, a janya rāga derived from the 59th mēḷakarta, Dharmavati :

s r g m p d ṡ — ṡ n d p m g r s (*G. L.*)

(This is the Kāmbhōji rāga pattern of ārōhaṇa and avarōhaṇa but derived from the Dharmavati mēḷa).

DHAURĒYAṆI, a janya rāga derived from the 45th mēḷa, S'ubhapantuvarāḷi :

s r g m n ṡ — ṡ n d p m g r s (*P. S. Ms.*)

DHAUTA PANCHAMAM, the name of the 69th mēḷa in the asampūrṇa mēḷa paddhati :

s r g m p d n ṡ — ṡ n d p m r G s

The following phrases: *m p d Ṡ* | *n p n Ṡ* | *s n p m p* | *d p m p* | *r g S* establish the individuality of the rāga.

Muthuswāmy Dīkshitar has composed a kriti, *Mātangī Marakatāngi* in this rāga.

DHAVAḶĀ, (1) mentioned as a janya rāga belonging to the Srirāga mēḷa, by Somanātha in his *Rāga vibōdha*.

(2) A variety of prabandha of 4, 6 or 8 pādas and is sung on auspicious occasions like marriages.

Dhavaḷā is one of the items of vocal music sung during the performance of *sarva vādyam* in temple rituals. (See under Cheyyūr P. 83).

DHAVAḶA HAMSI, a janya rāga derived from the 57th mēḷa, Simhēndramadhyama :

s r m p d s — s n d p m g r s (*G. L.*)

This is the Sāvēri rāga pattern of ārōhaṇa and avarōhaṇa and derived from the Simhēndramadhyama mēḷa.

DHAVALA KĒSARĪ, a janya rāga derived from the 8th mēḷa, Hanumatōḍi :

s r g m p d n s — s n p m g s (*S. K.*)

DHAVAḶĀMBARI, the name of the 49th mēḷakarta :

s r g m p d n s — s n d p m g r s

Besides shaḍja and panchama, this mēḷa rāga takes the notes, s'uddha rishabha, antara gāndhāra, prati madhyama, s'uddha dhaivata and s'uddha nishāda.

DHAVAḶANGAM, the name of the 49th mēḷa, in the asampūrṇa mēḷa paddhati :

s r g m p d s — s n d p m g r s

Muthuswāmy Dīkshitar has composed a small kriti in this rāga beginning with the words : *Sringārādi*.

DHAVAḶĀNGI, a janya rāga derived from the 15th mēḷa, Māyāmāḷavagauḷa :

s r g m p d p s — s n d p m g r s (*S. K.*)

The *S. S. P. S.* mentions another rāga of the same name, as a janya of the 49th mēḷa Dhavaḷāmbari and with the following ārōhaṇa and avarōhaṇa :

s m g m p d n d s — s n d p m g r s

DHAVAḶA SARASĪRUHAM, a janya rāga derived from the 44th mēḷa, Bhavapriya.

s r g m d p n s — s n d m g r s (*G. L.*)

DHAVAḶA VĀHINĪ, a janya rāga derived from the 20th mēḷa, Naṭhabhairavi :

s r g p n s — s n d p m g r s (*S. K.*)

DHAVAḶI HAMSI, same as the rāga Dhavaḷa hamsi ; (see under Dhavaḷa hamsi).

ḌHĒNKĀ, a form of Kinnari found in South India. It has two cocoanut shells as resonators and cowrie shells as frets.

ḌHĒNKIKA, one of the classical 108 tāḷas taking a guru, laghu and guru [8 1 8]. An āvarta equals 5 mātras or 20 aksharakālas. The structure of this tāḷa corresponds to the prosodial foot, *ragaṇa*.

DHĒNUKA, the name of the 9th mēḷakarta rāga :

s r g m p d n s — s n d p m g r s

Besides shaḍja and panchama, this rāga takes the notes, s'uddha rishabha, sādhāraṇa gāndhāra, s'uddha madhyama, s'uddha dhaivata and kākali nishāda. It is a sarva svara gamaka varika rakti rāga ; *ga* and *ni* are the jīva svaras. The individuality of the rāga is established by rendering the *ga* long. Morning rāga. A mēḷa rāga which came to prominence through Tyāgarāja's kriti, *Teliyalēru Rāma*,

DHI, (1) the second of the fundamental rhythmical solfa syllable in the group—*ta dhi tom nam*.

(2) In the mnemonic nomenclature for the svarasthānas in the octave, the syllable *dhi* signifies the note chatus's'ruti dhaivata (tīrva dha or A).

(3) In the mnemonic nomenclature for the 22 s'rutis, the syllable *dhi* signifies dvis'ruti dha (frequency 8/5) in the series: *dha*, *dhi*, *dhu*, *dhē*.

DHĪKARUṆI, a janya rāga derived from the 52nd mēla, Rāmapriya:

s r m r m g m d p n d n s — s n d p m g r s (S. S. P. S)

(This is a rare example of a rāga with a chatus's'vara vakra ārōhaṇa).

DHĪMA TĀḶA, a tāḷa used in Hindusthāni music. It is 4 4 4 4 with the *sam* on the first-beat. Also called Ādi tāḷa in Hindusthāni music.

DHI-NI (MĒḶA), the svara mnemonics signifying the fourth mēḷa of a chakra in the scheme of 72 mēḷakartas. The phrase *dhi-ni* signifies the notes, chatus's'ruti dhaivata and kais'iki nishāda. This is the *Bhu*-type mēḷa.

DHI-NU (MĒḶA), the svara mnemonics signifying the fifth mēḷa of a chakra in the scheme of 72 mēḷakartas. The phrase *dhi-nu* signifies the notes, chatus's'ruti dhaivata and kākali nishāda. This the *Ma*-type mēḷa.

DHIRA, the name of the sankīrṇa jāti Aṭa tāḷa | 9 | 9 O O An āvarta=22 aksharakālas.

DHĪRA KAḶĀ, a janya rāga derived from the 22nd mēḷa, Kharaharapriya:

s r g p n d s — s n d p m g r s (S. K.)

DHĪRĀKĀRI, a janya rāga derived from the 59th mēḷa, Dharmavati:

s r g m p d n s — s d n p m g r s (G. L.)

DHĪRA KUNTAḶI, a janya rāga derived from the 59th mēḷakarta, Dharmavati:

s m p d n s — s n d p m g r s (G. L.)

DHĪRAMATI, (1) a janya rāga derived from the 13th mēḷa, Gāyakapriya:

s r m p d s — s d m r g r s (S. K.)

(2) a janya rāga derived from the 29th mēḷa, Dhīra s'ankarābharaṇa:

s g r g m p m n d s — s n p d s p m g r s (G. L.)

DHĪRA S'ANKARĀBHARAṆAM, the name of the 29th mēḷakarta:

s r g m p d n s — s n d p m g r s

Besides shaḍja and panchama, the notes taken by this karta are: chatus's'ruti rishabha, antara gāndhāra, s'uddha madhyama, chatus's'ruti dhaivata and kākali nishāda.

DHĪRASĀVĒRI, a janya rāga derived from the 69th mēḷa, Dhātuvardhani:

s r g m p d n s — s d p m g r s (G. L.)

DHĪRA SVARŪPI, a janya rāga derived from the 49th mēḷa, Dhavaḷāmbari:

s r g m p d n s — s d n d p m g s (G. L.)

DHĪRA SVARŪPIṆI, same as the janya rāga, Dhīra svarūpi. (G. V. P.)

DHĪSHAṆĀRATI, a janya rāga derived from the 15th mēḷakarta, Māyāmāḷavagauḷa:

s r g m d n s — s n d p d m r s n d n s (S. S. P. S.)

DHĪVAKRIYA, a janya rāga derived from the 49th mēla, Dhavalāmbari:

s r m p d ṡ — ṡ n d p m g r s (S. S. P. S.)

ḌHOL, (*ḌHOLU*, Tel.; *TAVIL*, Tam). This is the drum used to provide rhythmic accompaniment in Nāgasvaram concerts in South India. The loudness of this drum matches aptly with the loud tone of the nāgasvaram.

The Nāgasvaram band is intended for out-door music. It is appropriately called the *Periya* (big) *mēḷam*. As against this is the *Chinna* (small) *mēḷam* or the Dance band. The Dance band is intended for being performed indoors and the instrumental music herein is soft and pleasing.

The Ḍhol consists of a cylindrical shell, hollowed out of a solid block of wood. It is about 20 inches long and 12 inches in diameter. The skin on the two sides is stretched over hempen hoops fastened to the shell and strained by means of leather thongs inter-laced. A band of leather passing round the shell along the middle over the braces serves to tighten the instrument up to the desired pitch. The thickness of the wall of the shell varies from 1/8 to 1/10 of an inch. The right head is the main playing head. This head is played by the right hand, wrist and fingers. The left head is struck with a stick held in the left hand. This is a plain-faced drum. Just as in the mridangam, there are also the right-handed and left-handed performers on the Ḍhol. The Ḍhol is the wedding drum of India.

Raṇa ḍhōl is the martial drum.

ḌHŌLAK, a two-faced drum.

ḌHŌLKI, a smaller Ḍhol used by women in the Deccan.

ḌHORIKA, a rāga mentioned in the *Hamsa vilāsa.*

DHRUPAD, see under Dhruvapada.

DHRUTARŪPA, a janya rāga derived from the 34th mēla, Vāgadhīs'vari:

s r g m p d ṡ — ṡ p m g m r g s (S. S. P. S.)

DHRUTI VARDHANI, a janya rāga derived from the 29th mēla, Dhira s'ankarābharaṇa:

s g m p d ṡ — ṡ n d p m r g r s (S. K.)

DHRUVA (TĀLA), the name of the first of the sūlādi sapta tālas; its component angas are; laghu, drutam, laghu, laghu [| O | |]

DHRUVA, a kind of musical composition referred to by Bharata in his *Nāṭya s'āstra* and used in dramas.

Dhruvas were classified into:

Prāvēs'ikī, Kshēpakī, Prāsādakī, Antaradhruvā and Naishkrāmika dhruvā.

The ancient rāga, Gāndhārōdīchyava was used in Dhruvā gānam.

DHRUVA, the introductory section of a song corresponding to the Pallavi and repeated as a kind of chorus at the end of each subsequent section of the song. In the *Gīta Gōvinda* of Jayadēva, this section is seen.

DHRUVA, one of the four dhātus or component limbs of the prabandhas of ancient and mediæval times, the other three being Udgrāha, Mēlāpaka and Ābhōga. The Dhruva was the essential or the constant section of the form, prabandha.

DHRUVA, one of the eight Mārga Kriyāshṭakas or 8 modes of reckoning tāla angas according to the Mārgi system This was a sas'abda kriya and consisted in cauterization or snapping of fingers with sound.

DHRUVĀ GĀNAM, Music or the Recital of the Dhruvas or the songs used in the dramas of ancient times.

DHRUVAKA, one of the eight Dēs'ya Kriyāshṭakas or 8 modes of reckoning tāḷa angas according to the dēs'i system. Dhruvaka consists in cauterization or snapping of fingers without producing sound. This was a nis's'abda kriya.

DHRUVPADA (DHRUPAD), a form of song in Hindusthāni music. It is sung in slow tempo and has the sections: Āstāī, Antarā, Sanchāri and Ābhōg. Rājā Man Singh of Gwalior (1486 — 1517 A. D.) is generally considered the father of this type of composition. The compass of this form generally extends over three octaves.

DHRUVA RŪPAKA, a kind of time-measure met with in gītas. In a gīta set in Dhruva rūpaka tāḷa, there are two drutas and two laghus at the start and these are followed by the normal rūpaka tāḷa āvartas *i. e.* drutam, laghu, drutam, laghu etc. If the gīta consists of two sections or khaṇḍikas, this rhythmic arrangement will be noticed at the commencement of the second section also The gīta *Areyānaka* in Nāṭa rāga is a good example.

DHRUVA VĪṆĀ, the experimental vīṇā used in the *Dhruva vīṇā—chala vīṇā experiment* for demonstrating the 22 s'rutis and wherein the pitch of the strings was kept constant. It was also called *Achala vīṇā*. The opposite of this was the *chala vīṇā* wherein the pitch of the seven strings was reduced, step by step, in four stages. The frequencies of the strings in the four stages were reduced respectively by the intervals of 81/80, 256/243, 25/24 and 81/80 or 22, 90, 70 and 22 cents respectively. The sum total reduction effected during the four stages was the interval of a chatus's'ruti, 9/8 or 204 cents.

DHŪḌĪ MALLĀR, a rāga of Hindusthāni music. (C. B. N.)

DHŪMĀLA, a janya rāga derived from the 42nd mēḷa, Raghupriya :

s r g m d n — p m r g r s (S. S. P. S.)

DHUN, a popular song of Hindusthāni music.

DHŪNA, the rāga of the song *Anjani Kumāra* of Tulasi dāsa (T. P. K's *Bhagavad Bhajana Paddhati* P. 50).

DHUNI BHINNASHAḌJAM, the name of the 9th mēḷa in the asampūrṇa mēḷa paddhati.

DHU-NU (MĒḶA), the svara mnemonics signifying the sixth mēḷa of a chakra in the scheme of 72 mēḷakartas. The phrase *dhu-nu* signifies the notes, shaṭs'ruti dhaivata and kākali nishāda. This is the *Sha*-type mēḷa.

DHŪRJAṬI PRIYA, a janya rāga derived from the 30th mēḷa, Nāgānandini :

s r m p d n ṡ — ṡ n d p m r s (S. S. P. S.)

DHŪRVĀNKI, a janya rāga derived from the 29th mēḷa, Dhīra s'ankarābharaṇa :

s r m p d ṡ — ṡ n p d p m g r s (G. L.)

DHŪSARAVARṆI, a janya rāga derived from the 19th mēla, Jhankāradhvani:

s r p d n ṡ — ṡ n d p r s (S. S. P. S.)

DHŪTI RĀGA, a class of rāgas mentioned in some works. This denotes a messenger (lady) rāga. This belongs to the Rāga-Rāgiṇi parivāra system of Rāga classification.

DHVAJAKRIYĀ, a janya rāga derived from the 27th mēḷa, Sarasāngi :

s r g m p ṡ — ṡ n p m g m r g r s (S. K.)

DHVAJŌNNATAM, a janya rāga derived from the 29th mēḷa, Dhīra s'ankarābharaṇa :

s r g m d n ṡ — ṡ p m g r s (P. S. Ms. and S. K.)

DHVANI, literally sound. In the *Dattilam*, this word is used in the sense of s'ruti. The author talks of 22 dhvanis (s'rutis) in the octave.

DHVAU JHENKARAM, a janya rāga derived from the 29th mēḷa, Dhīra s'ankarābharaṇa.

s r g m d n ṡ — ṡ n d m g r s (*P. S. Ms.*)

DIATONIC SEMITONE, the pūrṇa dvis'ruti interval—frequency 16/15. This interval exists between the antara gāndhāra and s'uddha madhyama.

DIGU JĀRU, (Tel.) the descending glide. This is a grace involved in gliding down from one note to another lower note without at the same time giving an aural impression of the individuality of the intervening note or notes. This is a variety of the gamaka, *ullasita.*

DIGVIJAYAM, one of the 124 tāḷas mentioned in the Telugu work, *Rāga tāḷa Chintāmaṇi* (17th cent.)

DIK, literally direction; same as Dis'i. The word 'Dik' is used in Bhūta sankhya to denote number ten. In the work *Svarārṇavam*, the word signifies the tenth svarasthāna corresponding to chatus's'ruti dhaivata, in the gamut of 12 notes.

DĪKSHĀNGI, a janya rāga derived from the 46th mēḷa, Shaḍvidhamārgiṇi:

s r s m p d n ṡ — ṡ n d p m g s r s (*S. S. P S.*)

DILĪPAKAM, a janya rāga derived from the 22nd mēḷa, Kharaharapriya:

s r g r m p n d n p d n ṡ — ṡ n d p m g r s

One of the rāgas which we owe to Tyāgarāja. His "*Rāmā nīyeḍa*" in this rāga is a wellknown classical piece. This rāga takes a trisvara vakra ārōhaṇa.

DILRŪBA, a North Indian stringed instrument with frets and played with a bow. It as a mellow, delicate and sweet tone. It is used as an accompaniment in concerts of Hindusthāni music.

The Dilrūba has a belly covered with sheep parchment. It has 19 frets and these are movable, and not fixed as in the South Indian Viṇā. It has four main playing strings and 22 sympathetic strings passing underneath. The instrument is about three feet long and the width of the belly is about six inches. The bow made of horse-hair is about 1¾ feet long. The instrument is held vertical and bowed underneath and played. The strings are tuned to the notes: *ṣ p s m.* The madhyama string is the principal string. The lower octave strings are of brass and the middle octave strings are of steel.

DINADYUTI, a janya rāga derived from the 20th mēlakarta, Naṭhabhairavi:

s r g m p n ṡ — ṡ n d p m g m r g s (*S. K.*)

DINAKARAKĀNTĪ, a janya rāga derived from the 27th mēḷakarta, Sarasāngi:

s m g m p ṡ — ṡ n d p m g s

DINDI, a Mahraṭṭi musical form sung in Kathā kālakshēpams.

DIṆḌI, a kind of musical instrument.

ḌIṆḌIMA a small drum. It is mentioned in the *Rāmāyaṇa*. It is a variety of parai.

DIṆḌIRA, a kind of musical instrument.

DIPADAI, (Tam.) same as Dvipada (see under Dvipada). The *Rāma nāṭakam* of Aruṇāchala Kavirāyar contains many fine Dipadais.

DĪPAHASTA, mentioned in the *Brihaddharma purāṇa*, as one of the dāsi rāgas of Dīpaka (one of the six primary rāgas).

DĪPAKA, one of the classical 108 tālas, having the following angas; two drutas, two laghus and two gurus O O | | 8 8 (7 mātras for an āvarta).

DĪPAKA, one of the six primary rāgas mentioned in the *Brihaddharma purāṇa*. Mentioned also in the *Sangīta ratnākara* and other ancient works. The *Sangīta sudhā* mentions it as one of the 21 Rāgāngas.

DĪPAKAM, a janya rāga derived from the 51st mēḷakarta, Kāmavardhani :

s g m p d p ṡ — ṡ n d n p m g r s (S. K.)

One of the few ubhaya vakra rāgas. Tyāgarāja's "*Kaḷala nērchina*" is a wellknown kriti in this rāga.

DĪPA KARṆA, mentioned in the *Brihaddharma purāṇa*, as one of the dāsi rāgas of Dīpaka, a primary rāga.

DĪPĀKSHI, mentioned in the *Brihaddharma purāṇa* as one of the dāsi rāgas of Dīpaka, a primary rāga.

DĪPA RĀGA, a rāga mentioned in Pārs'vadēva's *Sangīta samaya sāra*.

DĪPARAM, a janya rāga derived from the 10th mēḷakarta, Nāṭakapriya :

s r g m p d n ṡ — ṡ n d n p m g r s

DĪPAVAKTRA, mentioned in the *Brihaddharma purāṇa* as one of the dāsi rāgas of Dīpaka, a primary rāga.

DĪPAVARṆA, mentioned in the *Brihaddharma purāṇa*, as one of the dāsi rāgas of Dīpaka, a primary rāga.

DĪPIKA, a rāga mentioned in the *Chātnrdaṇḍi Prakās'ika* ; same as Dīpakam.

DĪPIKĀ VASANTAM, a janya rāga derived from the 20th mēḷakarta, Naṭhabhairavi.

s g m p d p n ṡ — ṡ d p m r s (S. K.)

DĪPINI JĀTI PRABANDHA, the prabandha composition which had four of the six angas of the form, prabandha (see under prabandha).

DĪPTA, one of the five jātis—(characteristics) mentioned for the 22 s'rutis by S'ārngadēva. Dīpta means shining or illustrious. The other four s'ruti jātis are, Āyata, Karuṇa, Mṛdu and Madhya.

DIPTA, a synonym for Pluta.

DĪPTIMATI, the name of the second rishabha s'ruti in Nārada's nomenclature for the 22 s'rutis (see also under S'ruti nomenclature).

DIRĀ, the name of the first Madhyama s'ruti in Nārada's nomenclature for the 22 s'rutis (see also under S'ruti nomenclature).

DIRĀḌAM, one of the derivatives of the Pālaiyāl, a major paṇ of Tamil music.

DĪRGHA, long; a dīrgha svara is a long note and has a duration of two units time as opposed to a hrasva svara, whose duration is only one unit time.

DĪRGHADARS'I, a janya rāga derived from the 65th mēḷakarta, Mēchakalyāṇi :

s r m p d n d ṡ — ṡ n d p m g m s (P. S. Ms.)

DĪRGHAKA, same as the rāga Dīrghika (see under Dīrghika).

DĪRGHAMANGALI, a janya rāga derived from the 47th mēḷakarta, Suvarṇāngi :

s r m p d ṡ — ṡ d p m g r s (P. S. Ms.)

DĪRGHANANDINI, a janya rāga derived from the 40th mēḷa, Navanītam :

p ḍ ṇ s g m r m p n — d p m g r s ṇ ḍ p (S. S. P. S.)

DĪRGHA TARANGIṆI, a janya rāga derived from the 20th mēḷa, Naṭhabhairavi :

s g m d n ṡ — ṡ n d p m g m r g r s (S. K.)

DĪRGHIKA, a janya rāga derived from the 7th mēḷa, Sēnavati :

s r g d n ṡ — ṡ n d g r s (S. S. P. S.)

DIS'I, denotes the number ten in musical mnemonics (Bhūta sankhya). The tenth chakra in the scheme of 72 mēḷakartas and comprising mēḷas 55—60 bears the name Dis'i.

Dis'i-bhū, signifies the fourth mēḷa in the X chakra—58.

Dis'i-gō, signifies the third mēḷa in the X chakra—57.

Dis'i-mā, signifies the fifth mēḷa in the X chakra—59.

Dis'i-pa, signifies the first mēḷa in the X chakra—55.

Dis'i-shā, signifies the sixth mēḷa in the X chakra—60.

Dis'i-s'rī, signifies the second mēḷa in the X chakra—56.

DITONE, an interval comprising two major tones—9/8 X 9/8 = 81/64. This is called the Chyuta madhyama gāndhāra and is the Pythagorean Major third.

DIVIKĀMANTINI, a janya rāga derived from the 20th mēḷa, Naṭhabhairavi :

s g r g m p d p ṡ — ṡ n d p m r s (S. K.)

DIVIṬI VĀDYAM, a two-faced drum used by the rural folk in the Āndhra dēs'a. The right side is struck with a stick and the left side is played with a bent stick.

DIVVIYA VARĀṬI, one of the derivatives of the Kurinji yāzh. Divviya varāṭi is one of the 103 paṇs referred to in the *Pingalandai.*

DIVYA BAUḶI, a janya rāga derived from the 15th mēḷakarta ; Māyāmāḷavagauḷa :

s r g p n ṡ — ṡ d p m g r g s (S. K.)

DIVYĀBHARAṆAM, a janya rāga derived from the 21st mēḷa, Kiravāṇi :

s r g m p n ṡ — ṡ n p m g r s (G. V. P.)

DIVYA GĀNDHĀRAM, a janya rāga derived from the 18th mēḷa, Hāṭākāmbari :

s m r p d n ṡ — ṡ d n p m g s r s (G. V. P.)

DIVYA GĀNDHĀRI, a janya rāga derived from the 20th mēḷa, Naṭhabhairavi :

s g m p d n ṡ — ṡ n p m g s (S. K. and G. L.)

The *G. V. P.* mentions another rāga of the same name under this mēḷa and with the following ārōhaṇa and avarōhaṇa :

s g r m p d ṡ — ṡ d n d p m g r g s

DIVYA GANDHI, a janya rāga derived from the 27th mēḷa, Sarasāngi :

s r m d n g p ṡ — ṡ n d p m g r s (S. K.)

(This is the rāga parallel to the rāga, Kathana kutūhalam but derived from the 27th mēḷa).

DIVYA KUNTALA, a janya rāga derived from the 48th mēḷa, Divyamaṇi :

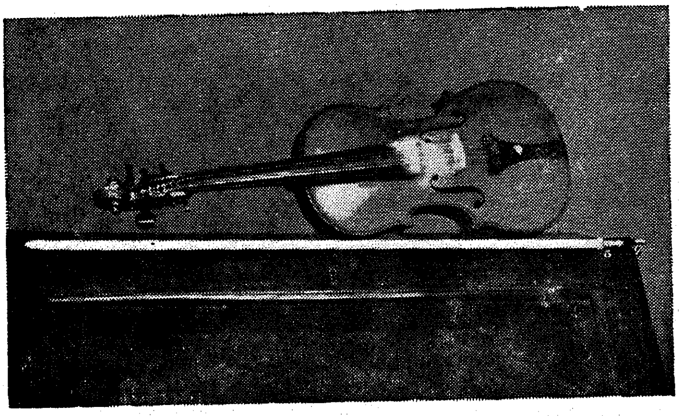
s r g m p d ṡ — ṡ n d p m g r s (S. S. P. S.)

(This is the rāga corresponding to Kāmbhōji but derived from the 48th mēḷa).

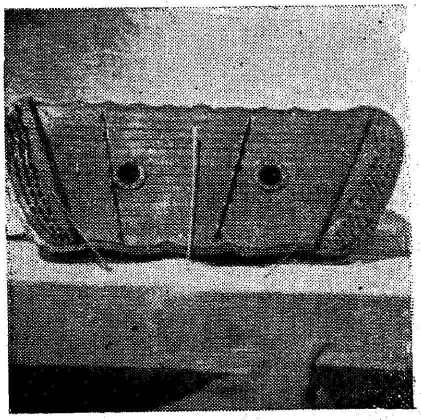
DIVYALAGHU, the name of the Divya sankirṇa jāti laghu ; consists of a beat and five finger-counts. Duration six akshara kālas.

Paṇḍit Vishṇu Digambar (p. 162)

Dakshiṇāmūrti Piḷḷai (p. 168)



Seven-stringed Violin (p. 159)



Chinese Harp (p. 168)

DIVYAMATI, a janya rāga derived from the 40th mēḷakarta, Navanītam:

s r g m p d p n ṡ — ṡ n d p m g r s
(P. S. Ms.)

DIVYĀMBARI, a janya rāga derived from the 27th mēḷakarta, Sarasāngi:

s p m p d n ṡ — ṡ p n d p m g r s (S. K.)

(The S. S. P. S. mentions another rāga of the same name under the 40th mēḷa and with the following ārōhaṇa and avarōhaṇa:

s g r g m p d p n ṡ — ṡ n d p m g r s

DIVYANĀMA KĪRTANA, literally a song containing the names of the Lord and His praises and intended for being sung in bhajanas. The sāhitya consists of doxologies.

The *Divyanāma kīrtana* is intended for congregational singing. Its music is very simple. It consists of a pallavi and a number of charaṇas. The charaṇas are sung to the same dhātu. Sometimes the pallavi is also couched in the same tune as that of the charaṇa. *S'ri Rāma Jaya Rāma* (Yadukulakāmbhōji rāga - Jhampa tāla) of Tyāgarāja is a good example. Such compositions wherein the pallavi and the charaṇas are sung to the same dhātu are called *Ēkadhātu Divyanāma kīrtanas.* Compositions like *Pāhi Rāmachandra* of Tyāgarāja (S'ankarābharaṇa rāga - Ādi tāḷa) wherein the dhātu of the charaṇa is different from that of the pallavi are called *Dvidhātu Divyanāma kīrtanas.* In the Ēkadhātu Divyanāma kīrtanas, the charaṇas are sung continuously without repeating the pallavi at the conclusion of each charaṇa. But in the Dvidhātu Divyanāma kīrtanas, the pallavi is sung at the end of each charaṇa. Tyāgarāja composed many Divyanāma kīrtanas in Sanskrit and Telugu. Vijaya Gōpāla is another composer of Divyanāma kīrtanas in Sanskrit. The Divyanāma kīrtanas are sung when the devotees, led by the Bhāgavatar, make pradakshiṇam (*i.e.* circumambulation or marching slowly round and round) of the sacred lamp brought and kept in the centre of the hall for the purpose.

DIVYANĀMA SANKĪRTANAM, the name of that part of the bhajana when the sacred lamp kept near the Deity is brought to the centre of the hall and the leader of the Bhajana party in the company of devotees goes round and round the lamp slowly, singing Divyanāma kīrtanas. At the conclusion of the Divyanāma Sankīrtanam which may occupy about an hour, the lamp is taken back to its original place and then the Ḍōlōtsavam is commenced.

DIVYA PANCHAMAM, a janya rāga derived from the 27th mēḷakarta, Sarasāngi:

s r g m s p m d n ṡ — ṡ n d p m g r s
(S. K.)

DIVYA PRABANDHAM, the name given to the collection of 4000 stanzas, composed by the 12 Vaishṇava Saints:

Poygaiyāzhvār, Būtattāzhvār,
Pēyāzhvār, Tirumazhis'aiyāzhvār,
Nammāzhvār, Kulas'ēkharāzhvār,
Periyāzhvār, Toṇḍaraḍippoḍiāzhvār,
Tiruppāṇāzhvār, Tirumangaiyāzhvār,
Āṇḍāl and Madhurakavi.

DIVYA SANKĪRṆA LAGHU, a variety of laghu reckoned with a beat and five finger counts and comprising six aksharakālas. This belongs to the *Dvitīya laghupancha jātis.*

DIVYASĒNĀ, a janya rāga derived from the 58th mēḷakarta, Hēmavati :

s r g m p d n s — s n d m g r m g s (*P. S. Ms.*)

DIVYA TĀḶA, one of the tāḷas, other than the classical list of 108, and mentioned in later works.

DIVYA TARAṆGIṆĪ, a janya rāga derived from the 17th mēḷakarta, Sūrya-kāntam :

s r g m p s — s n d p m g r s (*S. K.*)

DIVYA TŌRAṆI, a janya rāga derived from the 61st mēḷakarta, Kāntāmaṇi :

s r g p d s — s n d m g r s (*S. S. P. S.*)

DŌHARĀ, a kind of song of Mahrāṭṭi origin and sung in Kathā Kālakshēpams by Bhāgavatars.

DŌHYĀ, a rāga mentioned under the group of Ṭakka bhāshās in the *Sangīta ratnākara.*

ḌOKA, a janya rāga derived from the 1st mēḷakarta, Kanakāngi :

s g p d n s — s n d p g s (*S. S. P. S.*)

(This is the Valaji rāga pattern under this mēḷa.)

ḌŌLAK, a two-faced drum, found all over India. It is simple in construction.

The shell is barrel-shaped and is hollowed out of a solid block of wood. The braces are of twine or of thick cotton thread and pass through circular rings of metal near the middle of the shell. These rings aid in tuning. The two heads are plain. In some Ḍōlaks, on the central part of the inner side of the left side membrane, a thin paste is fixed. This helps in making the tone of the instrument melodious. The instrument is played with the hand. Ḍōlak is used as a secondary rhythmic accompaniment in concerts.

Ḍōlak Nannu Meā (19th cent.) of Pudukkōṭṭai was an eminent performer on this instrument and his Faran strokes drew the admiration of eminent contemporaries of his, like Mridangam Nārāyaṇaswāmi Appā.

DOLANA, a technique in Vīṇā play referred to in the *Rāga vibōdha* of Sōmanātha.

ḌŌLŌTSAVAM, the name of the latter part of the second half of a bhajana performed in the orthodox style on Ēkādas'i and other important days. Ḍōlōtsavam begins at the conclusion of the Divyanāma sankīrtanam. Nalangu, Padyam, Lāli, Ūnjal and other ritualistic songs are sung during this part.

ḌŌLŌTSAVA PADDHATI, the sequence or order in which the different songs, items and rituals have to be gone through in ḍōlōtsavam.

DŌMBAKI, a rāga mentioned in the *Sangīta samaya sāra* of Pārs'vadēva. It is an auḍava rāga with panchama and rishabha svaras deleted.

DOMBAKṚITI, a rāga mentioned in the *Sangīta ratnākara.*

ḌŌMBAKRIYĀ, one of the twenty bhāshānga rāgas mentioned in the *Sangīta sudhā.*

DŌMBULĪ, a rāga of the pullinga (masculine) type and mentioned in Nārada's *Sangīta makaranda.*

ḌŌMBUḶI, one of the classical 108 tāḷas. It takes two laghus and an anudrutam | | ◡ An āvarta equals 9 aksharakālas or 2¼ mātras. In some works, the constituent angas of this tāḷa are given as | | | ◡

DOMKA (DHOMKA), a janya rāga derived from the 13th mēla, Gāyakapriya :

s g p ḋ n ṡ — ṡ n ḋ p g s

(This is the Valaji rāga pattern under this mēla.)

DŌSHARAHITA RĀGA, a rāga totally free from any dōsha or defect. Such rāgas can be sung on all auspicious occasions. Rāgas like Mōhana, Madhyamāvati and Saurāshṭra are dōsharahita rāgas.

DŌSHARAHITA SVARŪPIṆĪ, a janya rāga derived from the 63rd mēlakarta, Latāngi :

p m p d n s g — r s n d p m p

(S. S. *P*. S.)

DŌ-TĀRA, a two-stringed drone used in North India. The two strings are tuned to the same note *i.e.* the tonic note or the ādhāra shaḍja of the performer. The instrument has a gourd resonator and from it runs the daṇḍi or the stem. At the other end of the stem, there are two pegs for the strings.

DOUBLE-FACED DRUM, a drum with two faces or heads, like the mridangam or tavil.

DOUBLE FLUTE, see under Double pipe.

DOUBLE-PIPE, a compound wind-instrument consisting of two pipes. It is of two kinds:—

(1) Where the pipes are of equal length and have no finger-holes; when blown simultaneously, these pipes give notes of the same pitch. *Tiruchinnam* is a good example.

(2) Where one of the pipes gives the drone note and the other pipe is used for playing music; this other pipe is called the melody pipe or tune pipe or chanter. The snake-charmer's *magudi* and the *bag pipe* are good examples.

DOUBLE STOP, a fingering technique resorted to in playing on stringed instruments. This consists in stopping two strings by a finger or two fingers and playing upon the strings simultaneously. Thus in the violin, the index finger or the middle finger of the left hand may stop the first and the second strings simultaneously and by bowing on both the strings, two notes, a fifth apart may be simultaneously heard. In Gōṭuvādyam, by plucking simultaneously the sāraṇi and the mandaram strings and by gliding the stick over both the strings, music, an octave apart can be played.

DOUBLE TONGUEING, a special technique in playing the flute and resorted to for playing passages in madhyama kāla. It consists in the articulation of two explosive consonants : *tu* and *ku* alternately.

DOXOLOGY, a hymn consisting of praises to God. The Divyanāma kīrtanas are doxologies

DRĀKSHA RASA, literally grape juice. Rasa is taste or flavour. *Drāksha (grapes) rasa*, *Nālikēra (cocoanut) rasa* and *Kadali (plantain) rasa* is a wellknown classification in literature and musical compositions. This classification is based on the style, emotional appeal and *rasa bhāva* of the works of a poet or composer. A fine example of drāksha rasa is furnished by the kritis of Tyāgarāja. The grapes taste sweet the moment they are put in the mouth. It is all juice and no chaff. There is no effort involved in eating grapes. Tyāgarāja's compositions are simple, homely, polished, beautiful and charming. His style is refreshing, flowing, attractive and captivating. The rāga bhāva floats on his melodies like cream. The individuality of the rāga is lustrously patent at every part of his composition. Compositions coming under this category will appeal to the scholar as well as the lay person.

Compositions which require an effort to understand and which have to be studied

and heard over and over again before their intrinsic merits can be appreciated come under the heading *Nālikēra rasa.* To eat the cocoanut, one has to remove the fibrous rind, crack the shell and remove the pulp with a knife and then put it into his mouth. In compositions coming under this head, a laboured, learned, majestic, ornate, highly rhetorical and decorative style will be noticed. These compositions will appeal to the leisured, learned and initiated few. A fine example of *nālikēra rasa* is provided by the kritis of Muthuswāmy Dikshitar.

Compositions which occupy a position intermediate between these two types come under the heading, *Kadali rasa.* To eat the plantain fruit, one has only to peel off the rind. A fine example of *Kadali rasa* is provided by the kritis of S'yāma S'āstri.

DRĀVATI, one of the chandrāms'a rāgas mentioned in Nārada's *Sangīta makaranda.*

DRĀVIḌA BHĀSHĀ, a rāga mentioned in the *Sangīta ratnākara.*

DRĀVIḌA GĀNA SĀRVA BHAUMA, a title associated with Annayārya of Tirupati, one of the Tāḷḷāpākam composers. The title means "*Chakravarti* or Emperor in South Indian music."

DRĀVIḌA GAUḌA, a rāga mentioned in the *Sangīta samaya sāra* under the heading, upānga sampūrṇas.

This possibly referred to the Māyāmāḷava-gauḷa rāga. This rāga is referred to in the *Sangīta ratnākara* and *Sangīta sudhā* also.

DRĀVIḌA GURJARI, a rāga referred to in the *Sangīta samaya sāra,* under the heading of upānga sampūrṇas.

This rāga is referred to in the *Sangīta ratnākara* also.

DRĀVIḌA PADAM, a padam in Tamil.

DRAVIḌA S'IS'U, the name by which S'ankara refers to Tirujnāna Sambandar (the author of the *Tēvāram*) in his *Saundarya Lahari,* Sl. 75.

DRĀVIḌA VARĀḶI, a rāga referred to in the *Sangīta samaya sāra* under the heading of upānga sampūrṇas.

DRĀVIḌĪ, a rāga referred to in the *Sangīta ratnākara.*

DRAVIḌIAN MUSIC, the system of music that was in vogue amongst the ancient Tamils of South India. The s'uddha mēḷa of this musical system was the modern Harikāmbhōji rāga. The ancient Tamils were familiar with many scales, primary rāgas and secondary rāgas. They knew the method of deriving scales by the process of modal shift of tonic. The seven notes of the gamut were named *Kural, Tuttam, Kaikkiḷai, Uzai, Iḷi, Viḷari* and *Tāram.* The Yāzh (harp) was their principal concert instrument. The flute (குழல்) and drum (முழவு) were used as accompaniments. Evidences in ancient Tamil literature point to a very high degree of musical culture amongst them. The present day South Indian Music has in it the traits of all that was best in ancient Tamil music.

DRĀVIḌI BHĀSHĀ, a rāga referred to in the *Sangīta ratnākara.*

DṚIS'YA GĀNAM, sight singing i.e. singing from sight musical passages given in notation.

DRIS'YA GĀNA PARĪKSHA, a test in sight singing.

DRONE, a musical instrument used for providing the s'ruti or key-note. In an Indian concert it is kept sounding throughout the performance. Instead of resulting in mono-

tony, the drone music provides a most pleasing background and greatly enriches the effect.

Drones are of two kinds: *monophonous* and *polyphonous*. The *Ēktār* and *Ottu* which give only single notes are instances of monophonous drones. A s'ruti box giving three notes *s p ṡ* at the same time is an instance of a polyphonous drone. The Tambura is an instance of a chordophonic drone and the ottu an aerophonic drone. Drones are played on open strings. The Tambura is the best of the drones, since besides giving the notes mandra shaḍja, mandra panchama and madhya shaḍja (two sāraṇis), it gives rich harmonics or overtones.

Drones may also be classified into those wherein the notes are produced *successively* as in the *tambura* and *simultaneously* as in the s'ruti box.

Some musicians prefer to have two drones for their concerts. The two drones may consist of a tambura and a s'ruti box or two tamburas. In the former case, the s'ruti box ensures that the tambura is tuned to the pitch required by the performer. Hindusthāni musicians generally have two tamburas for their concerts. One tambura is tuned in the normal manner *i.e.* mandra panchama, two middle octave shaḍjas and mandra shaḍja. In the other, while the sāraṇis and the mandaram are tuned as before, the panchama string is tuned to the kākali nishāda. Since the kākali nishāda is the fifth harmonic note to be heard from the panchama string, this note goes pleasingly with the remaining notes given by the tambura. Both the tamburas herein are of the same size and are played by two persons simultaneously.

Mridangam Nārāyaṇaswāmi Appā used two tamburas for s'ruti accompaniment during his Saturday Bhajanas. One was of the normal size and the other was of a shorter length. The former tambura, called the Shaḍja s'ruti tambura was tuned to the usual notes: *p̣ s s ṣ*

i.e. mandra panchama, two madhya shaḍjas and mandra shaḍja. In the other tambura, called the Panchama s'ruti tambura, the two middle strings were tuned to the madhya sthāyi panchama, and the other two strings were tuned to the madhya shaḍja and mandra panchama respectively. Thus the sequence of the notes heard was as follows:

s p p p̣

Thus whereas the normal tambura gave three shaḍjas and one panchama, the shorter tambura gave three panchamas and one shaḍja. Thus the Shaḍja Panchamas were equally balanced and the effect was fascinating. The second tambura when played separately became a madhyama s'ruti tambura because the notes of the strings gave the relative impression of:

m ṡ ṡ s

Every musician who came to attend his bhajana was tempted to sing in the captivating musical atmosphere provided by the two drones.

Shaṭkāla Gōvinda Mārār (19th cent.), a famous singer of Travancore used a seven stringed tambura. It had two Panchamas, two Sāraṇis, two Anusāraṇis and a Mandaram.

DRUHIṆA PRIYA, a janya rāga derived from the 18th mēla, Hāṭakāmbari:

s r p d n ṡ — ṡ n d p r s (*S. S. P. S.*)

DRUM, an avanaddha vādya or a skin-covered instrument. It consists of a hollow body, cylindrical, conical, mortar-shaped, barrel-shaped or hour-glass shaped. If conical, the membrane is tightly stretched over the broad end and in the other cases, the membrane is tightly stretched over the two open ends of the hollow body.

The drum-head is either struck with a stick (straight or curved) or grazed with a stick or played with the fingers,

In the *Idakka*; the membrane is not permanently fixed and stretched. It is stretched over a separate circular frame. The performer holds this circular frame against the right head of the hollow body and by squeezing the tassel to the required extent with the left hand, he is able to produce notes of varying pitch. One is able to play simple tunes on the *Idakka* in this manner. This phenomenon is of special interest from the point of view of instrumentation.

DRUMMER, one who plays the drum.

DRUMMING, the art of playing on drums.

DRUM SKIN, the tympanic membrane of the ear.

DRUM STICK, the stick used for striking the drum head. It may be plain as in the stick used for playing the tavil or padded as in the stick used for striking the kettle drum. The striking end of the stick is sometimes curved a in the stick used in striking the Damaram.

DRUTA KĀLA, quick tempo. This is the third degree of speed; the first and second degrees of speed are called the Vilambita kāla and Madhyama kāla respectively.

DRUTA LAYA, fast tempo.

DRUTAM, one of the six angas used in reckoning musical time; the duration of this anga is two aksharakālas; it is reckoned with a ghāta (beat) and a visarjitam (waving of the hand); its symbol is O

DRUTA MERU, one of the 14 varieties of tāla prastāra.

DRUTAS'ĒKHARAM, one of the shōdasāngas or 16 angas used in reckoning musical time; the duration of this anga is 3 akshara kālas; its symbol is ȣ

DRUTAS'ĒKHARA MĒRU, one of the 14 varieties of tāla prastāra.

DRUTA VARDHANAM, a janya rāga derived from the 29th mēla, Dhīra s'ankarābharaṇa:

s g m p d s — s n d p m r g r s
(*P. S. Ms.*)

DRUTA VIRĀMAM, same as Drutasēkharam; see under Drutasēkharam.

DRUTI, a janya rāga derived from the 65th mēla, Mēchakalyāṇi:

s r g p m d n p d p s — s n d p m r g m g s
(*P. S. Ms.*)

DRUTI, the grace inherent in rapid play of musical passages (Sōmanātha's *Rāga vibōdha*).

DRUVA KĪRṆAVAM, a janya rāga derived from the 43rd mēla, Gavāmbhōdhi:

s r m p n d n s — s n d p m g r g s
(*S. S. P. S.*)

DRUVĀṆA PRIYA, same as the rāga Druhiṇapriya (see under Druhiṇapriya).

DRUVA RŪPAKAM, a kind of time-measure met with only in gīta compositions. The composition is set ostensibly in rūpaka tāla (chaturasra jāti), but at the commencement and the commencement of subsequent sections, if the gīta has more than one khaṇḍika, there are two drutas and two laghus followed by the normal rūpaka tāla āvartas. The gīta *Arēyānaka* in Nāṭa rāga is a very good example. This gīta has two khaṇḍikas or sections.

D-STRING, the third string of the violin and tuned to the note, panchama of the mandra sthāyi. In violins tuned in madhyama s'ruti, this string is tuned to the ādhāra shadja or key-note.

DUKKA GHANṬĀRAM, a variety of Ghaṇṭā rāga wherein the feeling of sorrow predominates. This rāga is used in Kathakaḷi plays.

DUKKA RĀGAM, one of the derivatives of the ancient Tamil mode, Pālaiyāzh.

DUKKA RĀGAM, a rāga of a mournful character and used in Kathakaḷi plays. Āhiri, Varāḷi and Punnāgavarāḷi are good examples.

DULCIMER, a stringed instrument wherein the strings were stretched over a resonance box. They were struck with two hammers and played. The instrument was played on open strings. The ancient *Svaramaṇḍala* was a dulcimer.

DUNDUBHI, a large conical drum. Its shell was made from the wood of the mango tree; it gave a powerful and terrific sound when played with a strong kōṇa (bent stick).

DUNDUBHI, same as the rāga Dundubhi priya (see below).

DUNDUBHIPRIYA, a janya rāga derived from the 48th mēḷa, Divyamaṇi:

s r g m p d n ṡ — ṡ n p m g r s (*G. L.*)

Līlagānu jūchē of Tyāgarāja is a wellknown kriti in this rāga.

DUNDUBHYĀGHĀTA, beater of the drum, Dundubhi.

DURAISĀMI AYYAR Maṇattaṭṭai, (1865-1926) the distinguished singer, was the son of Maṇattaṭṭai Vaidyanātha Ayyar, a brilliant Gāyaka of the 19th century. This Vaidyanātha Ayyar was a disciple of Nangavaram Nīlakaṇṭayyar, who was a direct disciple of the great composer, Tyāgarāja. Duraisāmi Ayyar lost his father when he was barely two years of age. He was brought up by his paternal uncle Maṇattaṭṭai Rāmaswāmi Ayyar, who was also a sangīta vidvān. Under his uncle's tutelage, he made good progress in music. Later he sang in concerts along with his uncle.

Maṇattaṭṭai Duraisāmi Ayyar was a tall, fair skinned and stout person. He had a bass voice. His vocal concerts were characterised by deep scholarship and his manōdharma was of a high order. He had a gift for the rendering of Sāvēri rāga for hours together at a stretch and this earned for him the title of Sāvēri Duraisāmi Ayyar. He settled down in Madras. There he came into contact with Pallavi S'ēshayyar, a distinguished composer. Duraisāmi Ayyar learnt many of S'ēshayyar's compositions and sang them in a remarkable manner. He earned the love, esteem and affection of Pallavi S'ēshayyar and the latter taught him not only his own compositions but also the higher aspects of the science of music. Duraisāmi Ayyar was a close friend of Tiruvottiyur Tyāgayyar, the son of Vīṇā Kuppayyar and sang in the music festivals conducted by him in his residence at 89, Ramaswamy Street, George Town, Madras. Duraisāmi Ayyar was the President of The Thyāga Brahma Sabha, Madras and his Shashṭiabdapūrti (61st birthday) was celebrated with great eclat by his disciples, friends, admirers and sangīta vidvāns on Thursday the 3rd September 1925.

The author of this ***Dictionary of South Indian Music and Musicians*** has had the fortune and privilege of learning music under this eminent vidvān.

DURAISĀMI AYYAR Pallavi, a contemporary of Tyāgarāja and a brilliant Pallavi singer and composer. He was also called Madhyārjunam Duraisāmi Ayyar. He has composed varṇas and kritis in Telugu with the signature ***Subrahmaṇya.*** His father was Sūryanārāyaṇa and his mother Venkaṭas'ēshi. His

maternal grand-father was Nayam Venkaṭasubbayyar. Duraisāmi Ayyar placed his two sons, Gōvinda s'ivan and Sabhāpati under the tutelage of Tyāgarāja. Gōvinda s'ivan died without issue. Sabhāpati's son was Sāmbas'iva Ayyar (1837-1893). He provided Violin accompaniment to Mahā Vaidyanātha Ayyar. Sambasiva Ayyar's son was Vidvān Sabhēsa Ayyar (1872-1948), the first Principal of the Rajah Aṇṇāmalai Music College, Chidambaram.

Pallavi Duraisāmi Ayyar was born in Tiruvaiyāru in Tanjore District. He lived only for 34 years of age. He enjoyed the patronage of Mahārājah Sarabhōji of Tanjore. He was appointed a court musician on a salary of 100 pon-s (a pon or gold piece was equal to 5/8 of a Rupee). He was a very good painter, a rare accomplishment in a musician. He painted more than 200 pictures and about 17 of them are with the surviving descendants of his great grand-son, Sabhēsa Ayyar. The pictures are painted on hand-made paper and are beautifully coloured. The song composed by him on the theme of each picture is written in his own hand in Telugu script, below the concerned picture. The handwriting looks like print. The composer himself is represented as standing at one end of the picture as a devotee of Naṭarāja. The golden images of Naṭarāja and S'ivakāmasundari worshipped by him are still in his family. His *Āḍīna mā Haruḍu* in Pharaz rāga is a wellknown composition.

He once sprang a surprise on Bobbili Kesavayya by his deft handling of the Pallavi: *Chellunaṭarāyi mōḍi* in Pantuvarāḷi rāga, Chāpu tāḷa.

DURAISĀMI AYYAR Puliyur, the composer of the wellknown kriti in Nāṭa rāga, Ādi tāḷa, *Sarasīruhāsanapriye* in praise of the Goddess of music, Sarasvati.

DURAISĀMI AYYAR, T. A., the son of Appu Bhāgavatar. Appu Bhāgavatar, was a disciple of Paramēs'wara Bhāgavatar, the illustrious singer who adorned the court of Swāti Tirunāl Mahārājah of Travancore. Appu Bhāgavatar later settled down in Cochin and became a palace musician. Duraisāmi Ayyar was the eldest son of Appu Bhāgavatar. He lost his father when 12 years of age. He studied music and soon became a good singer. He qualified for law and enjoyed a lucrative practice at the Cochin Bar. He had a rich, melodious and attractive voice and was an adept in singing pallavis. His younger brother Krishṇayyar was a good violinist.

DURAISĀMIK KAVIRĀYAR, a composer of Tamil kīrtanas on Lord Pazhaṇiāṇḍavar (Subrahmaṇya). He signed his compositions with his own name. "*Innum parāmugamēnō*" in Bēgaḍa rāga—Rūpaka tāḷa is a wellknown kīrtana of his.

DURBALA SVARA, literally a weak note. In some rāgas, a note or two may be durbaal svaras. Such notes cannot be stressed. They can neither occur as jaṇṭa svaras nor as dīrgha svaras. Gāndhāra in Ārabhi rāga is a good example of a durbala svara.

DŪRDHA KHYĀYAM, a janya rāga derived from the 28th mēḷa, Harikāmbhōji:

s r m p d s — s n p m r g m r s

(*S. S. P. S.*)

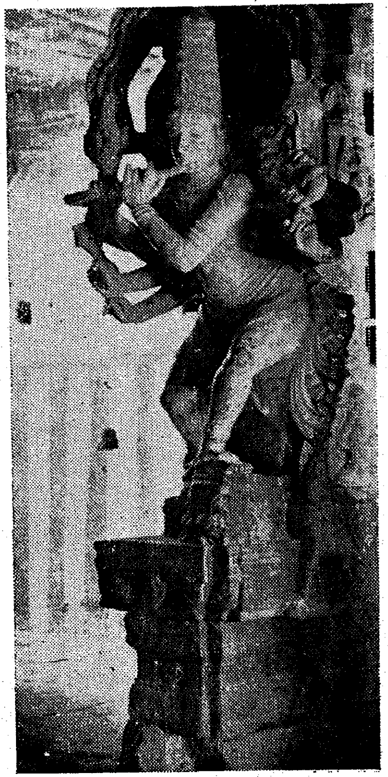
DURGĀ, the rāga corresponding to S'uddha sāvēri in the music of North India. It is a janya of the S'ankarābharaṇa mēḷa or Bilāval thāṭ:

s r m p d s — s d p m r s

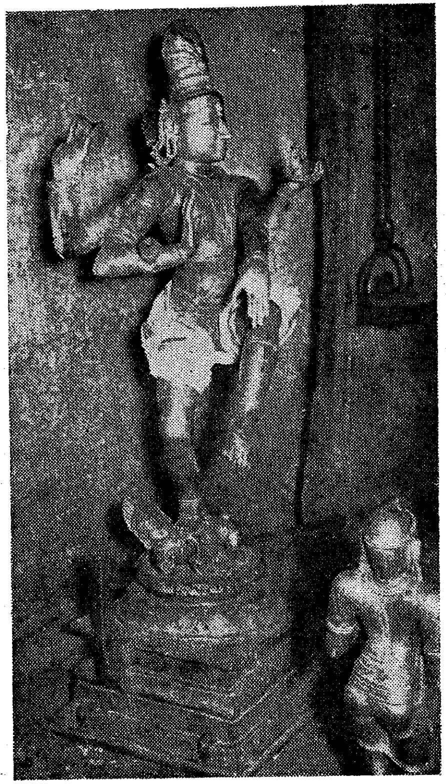
DURITA NIVĀRIṆĪ, a janya rāga derived from the 28th mēḷa, Harikāmbhoji:

s g r g m p m d s — s n d p m g r g s

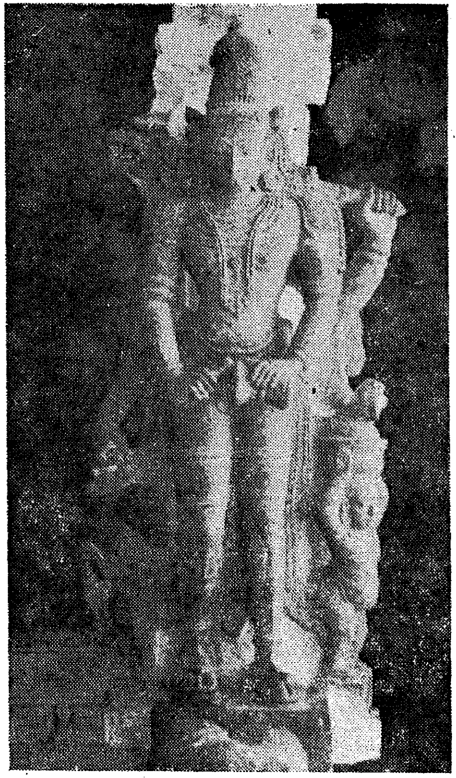
DURUVA TĀḶAM, one of the *nava tāḷas* or nine tāḷas mentioned in the Tamil work, *Bharata s'āstiram*.



Ashṭabhuja Krishṇa
(p. 150)



Naṭarāja with the Ḍamāru in his hand
(p. 96)



Kaṅkāḷanāthamūrti, playing the Ḍakki
(p. 160)

DŪRVĀHI, a janya rāga derived from the 29th mēḷa, Dhīra s'ankarābharaṇa:

s r m p d ṡ — ṡ n p d p m g r s (*S. K.*)

DUSHKARA, the name of the Khaṇḍa jāti Tripuṭa tāḷa : | s O O An āvarta is equal to 9 aksharakālas.

DVĀDAS'A CHAKRAS, the twelve chakras or sections into which the scheme of 72 mēḷakartas is divided. Each chakra comprises six meḷas. The names of the 12 chakras are: *Indu, Nētra, Agni, Vēda, Bāṇa, Ṛutu, Ṛishi, Vasu, Brahma, Dis'i, Rudra* and *Āditya.*

DVĀDAS'A MUDRA-S, the 12 kinds of mudras figuring in musical compositions. Mudras are names introduced into the sāhitya of a musical composition to signify facts like its composer, rāga, tāḷa, type, etc. It is however not obligatory on the part of a composer to introduce any or all the mudras in a musical composition.

The 12 *Mudras* are:

(1) *Vāggeyakāra mudra,* the *ankitam* or the signature of a composer. This is of two kinds:

(*a*) *Svanāma mudra,* wherein the composer's own name figures as the signature; as in the instances of Tyāgarāja, Jayadēva and Nārāyaṇa Tīrtha;

(*b*) *Itara nāma mudra,* wherein the composer has resorted to another name for the purpose, as in the instances of Muthuswāmy Dīkshitar (*Guruguha*), Subbarāya S'āstri (*Kumāra*) and Patnam Subrahmaṇya Ayyar (*Venkatēs'a*).

(2) *Rāga mudra,* the name of the rāga of the composition or a section of it. This is seen in lakshaṇa gītas and rāgamālikas.

(3) *Tāḷa mudra,* the name of the tāḷa. This is seen in tāḷamālikas and rāga tāḷa mālikas.

(4) *Āchārya mudra,* the name of the preceptor of the composer:

(5) *Rāja mudra,* the name of the patron of the composer. This is seen in some padas, varṇas and tillānāṣ.

(6) *Prabandha mudra,* the name of the type of the musical form like kriti, padam, rāgamālika, tillānā, etc.

(7) *Nāyaka mudra,* the name of the nāyaka to whom the composition is addressed. This usually occurs in padas.

(8) *Sthala mudra* or *Kshētra mudra,* the name of the shrine in praise of which the song is composed. This is seen in the *Tēvāram, Tiruppugazh* and *Kshētra kritis.*

(9) *Vams'a mudra,* the name of the vams'a, kula, gōtra, sūtra, parents, etc. of the composer or that of a person in whose honour the song is composed.

(10) *Biruda mudra,* the name of the biruda or the title associated with the composer of the piece or associated with the person in whose honour the piece is composed.

(11) *Lakshaṇa grantha mudra,* the name of the significant lakshaṇa grantha mastered by the composer.

(12) *Itara mudra-s,* under this heading come the miscellaneous mudras like the *chhandas mudra, samvatsara mudra, bhakti mudra* (9 kinds of bhakti or devotion), *chakra mudra* (as in the *Navāvaraṇa kīrtanas*) etc.

DVĀDAS'A SVARASTHĀNA-S, the twelve svarasthānas in an octave.

DVAITA CHINTĀMAṆI, a janya rāga derived from the 28th mēḷa, Harikāmbhōji:

s g m d n ṡ — ṡ n p d m g r s (S. K.)

DVAITĀNANDI, a janya rāga derived from the 28th mēḷa, Harikāmbhōji:

s r g m p ṡ — ṡ n d n p m r s (S. K.)

DVAITA PARIPŪRṆI, a janya rāga derived from the 28th mēḷa, Harikāmbhōji:

s r g m p d N — d p m r m g s (S. K.)

DVANDVA TĀḶA, one of the 120 Dēs'i tāḷas mentioned in the *Sangīta ratnākara.*

DVANDVŌTPALA, a janya rāga derived from the 28th mēḷa, Harikāmbhōji:

s g m p n ṡ — ṡ n p d p m g r s (S. K.)

DVĀVIMS'ATI S'RUTIS, the twenty-two s'rutis of the gamut of Indian music. The names of the 22 s'rutis as given by Bharata and S'ārngadēva are :—

Tīvrā, Kumudvati, Mandā, *Chhandōvati,*
Dayāvati, Ranjani, *Ratikā,*
Raudrī, *Krōdhā,*
Vajrikā, Prasāriṇi, Priti, *Mārjanī,*
Kshiti, Raktā, Sandīpini, *Ālāpinī,*
Madanti, Rōhiṇi, *Ramyā,*
Ugrā and *Kshobhiṇi.*

The italicised names herein are the *niyata s'rutis* of the seven notes and these are the notes of the ancient scale, Shadja grāma.

The modern names for the 22 s'rutis and their frequencies are as follows:

Shaḍja	1
Ēkas'ruti rishabha	256/243
Dvis'ruti rishabha	16/15
Tris'ruti rishabha	10/9
Chatus's'ruti rishabha	9/8
Kōmaḷa sādhāraṇa gāndhāra	32/27
Sādhāraṇa gāndhāra	6/5
Antara gāndhāra	5/4
Tīvra antara gāndhāra	81/64
S'uddha madhyama	4/3
Tīvra s'uddha madhyama	27/20
Prati madhyama	45/32
Tīvra prati madhyama or Chyuta panchama	64/45 or 729/512
Panchama	3/2
Ēkas'ruti dhaivata	128/81
Dvis'ruti dhaivata	8/5
Tris'ruti dhaivata	5/3
Chatus's'ruti dhaivata	27/16
Kōmaḷa kais'iki nishāda	16/9
Kais'iki nishāda	9/5
Kākali nishāda	15/8
Tīvra kākali nishāda or Chyuta shaḍja	243/128

DVAYĀNUGAM, refers to a musical instrument which was used as an accompaniment to both vocal music and dance.

From the point of view of their use, musical instruments have been classified by S'ārngadēva in his *Sangīta ratnākara* into :—

(1) *S'ushkam,* when the instrument was played solo (Ex. vīṇa).

(2) *Gitānugam,* when it was used as an accompaniment to vocal music. (Ex. the Yāzh).

(3) *Nrittānugam,* when it was used as an accompaniment to dance. (Ex. flute).

(4) *Dvayānugam,* when it was used as an accompaniment to both vocal music and dance. (Ex. mridangam).

Aḍiyārkkunallār in his commentary on the *S'ilappadikāram,* refers to this classification, but mentions *ubhayānugam* instead of *dvayānugam,* which however, means the same thing.

DVI-ANYASVARA BHĀSHĀṆGA RĀGA, a bhāshāṅga rāga taking two anya svaras or foreign notes. Hindusthāni Behāg rāga is a good example. This rāga is a janya of the 29th mēḷakarta, Dhīra s'ankarābharaṇa and takes the foreign notes, prati madhyama and kais'iki nishāda.

DVIDHĀTU PRABANDHA, a musical composition which had the two sections, Udgrāha and Dhruva. Jayadēva's *Ashṭapadi hymns* are examples of dvidhātu prabandhas.

DVIGUṆA, the quality of double-ness. The frequency of the tāra shaḍja is twice that of the madhya shaḍja. The frequency of the ati tāra shaḍja is twice that of the tāra shaḍja and four times that of the madhya shaḍja. Thus there is this relationship of *dviguṇatva* (1 : 2) between a note and its octave. The frequencies of the octave notes proceed in geometric progression.

DVIJĀVANTI, also called *Jujāvanti*. This is a janya rāga derived from the 28th mēḷa, Harikāmbhōji :

s r m g m p d s — s n d p m g r g s

This is a bhāshāṇga rāga taking the anya svara, sādhāraṇa gāndhāra. This note occurs in the phrases *r m G R g r S.* Rishabha and Madhyama are its jīva svaras. These notes occur as long notes and are rendered with the kampita gamaka. In the phrase *r g m g R* the gāndhāra sometimes occurs as sādhāraṇa and sometimes as antara. This is a dēs'ya rāga and can be sung at all times. It corresponds to the rāga *Jayjayvanti* of Hindusthāni music.

Chēta S'ri Bālakrishṇam bhajarē of Muthuswāmy Dīkshitar is a classical kriti in this rāga.

DVIKAḶA, a case wherein there are two kaḷas or minor units for each count or kriya of the tāḷa (see under tāḷa das'a prāṇas).

DVIKHAṆḌA GĪTA, a gīta with two khaṇḍikas or sections; the gīta, *Kamala jadaḷa* (Kalyāṇi rāga) is a good example.

DVIMUDRAKĀRA, a composer who has resorted to two kinds of mudras in his compositions. Bhadrāchala Rāmadās sometimes uses the ankitam, *Rāmadāsa* and at other times the signature *Bhadras'aila* or its synonyms. Gōpālakrishṇa Bhārati uses the signatures, *Gōpālakrishṇa* and the shortened form, *Bālakrishṇa.*

DVIMUDRA PRABANDHA, a musical composition containing any two of the dvādas'a mudras. The ***Nityakalyāṇi Rāgamālika*** for instance, contains the ***Vāggēyakāra mudra*** and the ***Rāga mudra.***

DVIMUKHAPRIYA, a janya rāga derived from the 65th mēḷakarta, Mēchakalyāṇi :

s g r m p n s — s n d m g r s (*P. S. Ms.*)

DVIPADA, a musical form figuring in operas and set to time. It is a distich or a couplet. It is called *Iraṇḍaḍikkaṇṇi* in Tamil and consists of two pādas or lines of poetry. It is used in dialogues.

DVĪPAVATI, a janya rāga derived from the 61st mēḷakarta, Kāntāmaṇi :

s r m p d n s — s n d p m r s

DVIRADAGĀMINI, a janya rāga derived from the 66th mēḷakarta, Chitrāmbari :

s r m p d n s — s n d p m r s

DVĪS'RUTI DHAIVATA, the second s'ruti *dha*; frequency 8/5. It is used in Tōḍi rāga.

DVIS'RUTI INTERVAL, an interval of two s'rutis or a semitone. When the interval is 16/15 it is called a ***pūrṇa dvis'ruti interval.*** This is the diatonic semitone (112 cents). When its value is slightly less, *i.e.* 135/128, it is called a ***nyūna dvis'ruti interval*** (92 cents).

DVIS'RUTI ṚISHABHA, the second s'ruti *ri*; frequency 16/15. This is used in the Tōḍi rāga.

DVISVARA VAKRA RĀGA, a vakra rāga with two vakra svaras in both its ārōhaṇa and avarōhaṇa.

DVISVARA VARJA RĀGA, a rāga with two of the sapta svaras deleted *i.e.* an auḍava rāga.

DVITĪYA, the 2nd note of the Sāmagāna scale in the downward order, corresponding to the Rishabha svara.

DVITĪYA, one of the classical 108 tāḷas and consisting of the angas; drutam, laghu, drutam O | O Āvarta=2 mātras.

DVITĪYA BANGĀLA, one of the ten prasiddha (wellknown) dēs'i rāgas mentioned in the *Sangīta ratnākara.*

DVITĪYA GAUḌI, a rāga mentioned in the *Sangīta ratnākara.*

O DVITĪYA GHANA PANCHAKAM, a second set of five ghana rāgas comprising Kēdāram, Nārāyaṇagauḷa, Rītigauḷa, Sāranganāṭa and Bauḷi. The first set of five ghana rāgas include the wellknown, Nāṭa, Gauḷa, Ārabhi, S'rīrāga and Varāḷi.

DVITIYA KĀLA, second degree of speed.

DVITĪYA KĀMŌDA, one of the ten prasiddha (wellknown) dēs'i rāgas mentioned in the *Sangīta ratnākara.*

DVITĪYA KĒDĀRA, a variety of Kēdāra rāga mentioned by Sōmanātha in his *Rāga vibōdha* in Chapter IV—sl. 38. He says that this rāga is sampūrṇa, has *ni* for graha, nyāsa and ams'a and should be sung in the night.

DVITĪYA LALITA, a variety of Lalita rāga mentioned in the *Sangīta ratnākara.*

DVITĪYĀNGAM, the second section of a pallavi (manōdharma sangita) comprising that part of the theme from the padagarbham till the end. In an Ādi tāḷa pallavi of the length of one āvarta, the dvitīyāngam will comprise the music covered by the two drutas. The rest of the pallavi will form the ***Prathamāngam.***

DVITĪYA PANCHAMAM, a janya rāga derived from the 69th mēḷakarta, Dhātuvardhani.

s r g m p n p ṡ — ṡ n d p m r g m r s (*J*)

DVĪTĪYA RĀGAVARDHANI, the second section of the main part of the body of the rāga ālāpana. The sanchāras herein are principally confined to the madhya sthāyi, with occasional flights in the other octaves. The sanchāras in this section in particular reveal the individuality, creative talents and imaginative skill of the performer.

DVITĪYA SAINDHAVI, a variety of Saindhavi rāga mentioned in the *Sangīta ratnākara.*

DVITĪYA SAURĀSHṬRI, a variety of Saurāshṭra rāga mentioned in the *Sangīta ratnākara.*

DVITĪYA VIDĀRI, the concluding part of that section of the rāga ālāpana known as Dvitīya rāga vardhani (see above).

DYUTI MĀLINĪ, a janya rāga derived from the 20th mēḷakarta, Naṭhabhairavi:

s g r g m p n d n ṡ — ṡ n d n p m r s (*S. K.*)

E

E, the third note of the scale in European music, corresponding to the gāndhāra svara of Indian music.

ECHO, a reflected sound. Echoes are heard in large halls, temple corridors and hill sides. Echoes will be heard only when the

total of the distance traversed by the direct and the reflected sound is more than 75 ft. Since sound travels at the rate of 1100 ft. per second and since we are able to recognise two sounds distinctly as such, only when they are separated by a time-interval of at least 1/15th of a second, the reason for this minimum path distance of 75 ft. will be seen. Concert halls should be free from echoes. Echo effects may be enfeebled by covering the offending surfaces with sound absorbent materials.

EḌAKA, an hour-glass shaped drum used in Coorg. The shell is of metal.

EḌḌA PALAKA (Tel. Yeḍḍa palaka), the belly or the flat circular plank of wood covering the top of the bowl of the vīṇā. Small sound-holes in circles of about 2 inches diameter are bored on each side of the strings on this plank between the bridge and the daṇḍi or stem.

EDGE TONES, the tones produced on the flute by blowing a flat stream of air across the mouth-hole and against its opposite edge.

EDIR METTU, (எதிர் மெட்டு), the sliding bridge that is sometimes used in the tambura to increase the pitch of strings without resorting to the tuning pegs. This movable bridge is near the neck end and slides over the daṇḍi up to a particular point. The two sāraṇi strings and the panchamam pass over this bridge. When the pitch of the tambura has to be increased, the edirmeṭṭu is moved in the direction of the fixed bridge to the required length. This results in the reduction of the speaking length of the wires and the consequent increase of pitch. After the edirmeṭṭu is fixed in position, the mandaram string is raised to the required pitch by turning its peg. A lot of time is thus saved in tuning.

EDUGAI, the Tamil word signifying the second letter or the dvitīyākshara prāsa in a line of poetry or composition.

EḌUPPU, the tamil word corresponding to graha, one of the ten elements of musical time. Eḍuppu is the point at which the music starts in the tāḷa āvarta. It is of three kinds: *sama*, *atīta* and *anāgala*; *sama eḍuppu* is a case wherein the music and the tāḷa start simultaneously: *atīta eḍuppu* is a case wherein the music begins before the tāḷa and *anāgata eḍuppu*, is a case wherein the music begins after the commencement of the tāḷa.

EḌUPU, the name for the commencing stage of Rāgavardhani (the body of the rāga ālāpana).

ĒKADAṆḌI VĪṆĀ, a vīṇā wherein the bowl and the daṇḍi are scooped out of a single block of wood and the head-piece is made from a separate piece of wood and joined to the daṇḍi.

ĒKADHĀTU DIVYANĀMA KĪRTANA, a Divyanāma kīrtana wherein the pallavi and the charaṇas have the same dhātu or tune; ex. *S'rī Rāma Jayarāma* (Yadukulakāmbhōji rāga) of Tyāgarāja. In such compositions, the pallavi is not repeated at the end of the charaṇa. As opposed to this is the Dvidhātu divyanāmakīrtana, wherein the dhātu of the charaṇa is different from that of the pallavi: ex. *S'rī Rāma S'rī Rāma* (Sahāna rāga) of Tyāgarāja. Herein the pallavi is sung at the end of each charaṇa.

ĒKĀGHRAUṆI, a janya rāga derived from the 28th mēḷakarta, Harikāmbhōji:

s r m p d n ṡ — ṡ n d n p m g m r s (S.K.)

ĒKĀGRAṆI, same as the rāga Ēkāghrauṇi (see above). (P. S. Ms.)

ĒKAKAḶĀ, a variety of kaḷā (one of the ten elements of musical time) wherein for each tāḷa akshara or count, there is only one kaḷā.

ĒKĀKSHARI, a janya rāga derived from the 15th mēḷakarta, Māyāmāḷavagauḷa:

s r g m p d n ṡ — ṡ n p m r g m s (S. K.)

ĒKALĪLA, a janya rāga derived from the 15th mēḷakarta, Māyāmāḷavagauḷa :

s r g r m p n d n p d ṡ — ṡ d p m g r s
(S. K.)

ĒKALLAN, a person who is able to give a complete performance by himself without the help of any accompaniment; as opposed to the Ēkallan Yamalan, who needs the musical accompaniment is the of another person and the Brinda gāyanan, who needs the accompaniment of a number of persons *i.e.*, an orchestral accompaniment.

ĒKAMUDRAKĀRA, a composer who has used in his compositions only one type o Vāggēyakāra mudra. For example, Tyāgarāja[f] Jayadēva and Nārāyaṇa Tīrtha. The suffixes to the composer's name may however differ. For instance, we have the forms: *Tyāgarāja-nuta*, *Tyāgarājārchita*, *Tyāgarāja sannuta* etc.

ĒKAMUDRA PRABANDHA, a musical composition which contains only one of the dvādas'a (twelve) mudras. A kriti like *Mōkshamu galadā* (Sāramati rāga) containing only the signature of the composer is an instance of an *Ēkamudra prabandha*.

ĒKĀṆḌA VĪṆĀ, a viṇā wherein the entire instrument is made from a single block of wood. Such a viṇā is uniformly responsive over the entire range of play. Professional performers prefer ēkāṇḍa viṇās. In the ordinary viṇā, the bowl, the stem and the head-piece are made from separate pieces of wood and joined together. If these pieces are from the same tree, there is the assurance that the age of the wood being the same, the tone will be uniformly good. Compared to the ordinary viṇās, ēkāṇḍa viṇās are slightly heavier. Sometimes Ēkadaṇḍi viṇās are called Ēkāṇḍa viṇās.

ĒKANIKA, a janya rāga derived from the 15th mēḷakarta, Māyāmāḷavagauḷa :

s m g m p d n ṡ — ṡ n p m g r s (S. K.)

ĒKĀNTAVĀDYAM, an instrument like the Viṇā with a delightful, soft and pleasing tone and which can be enjoyed best when heard in *ēkāntam* or solitude *i.e.* in a chamber.

ĒKARĀGAMĒḶA VĪṆĀ, the viṇā wherein a rāga pertaining to only one mēḷa can be performed at a time. This is the viṇa with movable frets and wherein with each change of mēḷa, the positions of one or more frets had to be changed in order to enable the new rāga to be played. As opposed to this is the *Sarva rāga mēḷa viṇā*, wherein the frets are fixed. The number of frets in the Ēkarāga mēḷa viṇa is less than the number of frets in the Sarva rāga mēḷa viṇa. Rāmāmātya in his *Svara mēḷa kalānidhi* (1550) refers to these two types of viṇas.

The *S'itār* and the *South Indian viṇā* are respectively examples of the *Eka rāga mēlā viṇā* and the *Sarva rāga mēḷa viṇā*.

EKAS'RUNGI, a janya rāga derived from 39th mēḷakarta, Jhālavarāḷi :

s r g m g r p n d n p d p ṡ — ṡ n d p m g r s
(S. S. P. S.)

ĒKAS'RUTI DHAIVATA, the note *dha* or *A* of frequency 128/81 (792 cents) and used in rāgas like Sāvēri. This is the note immediately above the panchama and below the s'uddha dhaivata or kōmal dha in the scale of 22 s'rutis.

ĒKAS'RUTI INTERVAL, the interval of one s'ruti. The ekas'ruti interval is an interval less than a semitone. The Ekas'ruti interval is not a fixed unit or quantity. It has three values. In the order of magnitude or the increasing order of pitch, the three kinds of eka s'ruti interval) are :—

(1) *Pramaṇā s'ruti* 81/80 (Comma of Didymus=22 cents)

(2) *Nyūna s'ruti* 25/24 (Skhisam 70 cents).

(3) *Pūrṇa s'ruti* 256/243 (Pythagorean Limma = 90 cents)

Thus the *Pūrṇa s'ruti* and the *Prāmaṇa s'ruti* stand for the highest and the lowest varieties of ekas'ruti intervals, and the nyūna s'ruti, for the s'ruti interval between them. When it is said that two notes differ by an ēkas'ruti interval, it may mean any one of these three values, but the position on the scale of the particular pair of notes will reveal the kind of the ēkas'ruti interval between them.

ĒKAS'RUTI RISHABHA, the note *ri* or *D* of frequency 256/243 (90 cents) and used in the Gauḷa rāga. This is the note immediately above the shaḍja and below the s'uddha rishabha or komal rishabha in the scale of 22 s'rutis.

ĒKASVARA VAKRA RĀGA, a vakra rāga with one vakra svara in both the ārōhaṇa and avarōhaṇa.

ĒKA SVARA VARJA RĀGA, a rāga wherein one svara is varja or absent. This is the same as shāḍava rāga. Shaḍja can never be deleted and it is only one of the remaining six svaras that may be made *varja*.

ĒKA TĀḶA, the last of the seven principal tāḷas and consisting of a laghu only |. This tāḷa is called Laghu tāḷa by Ahōbala in his *Sangīta pārijāta*.

ĒKA TANTRI, an one-stringed vīṇā with a gourd of cocoanut shell; the other parts were made of Khadira wood or acacia catechu. This instrument is referred to in the *S. R.*

ĒKA VĪRA, the flute wherein the distance between the mouth-hole and the first finger-hole was one anguḷa. The tāra sthāyi shaḍja was heard when finger-holes 1—7 of this flute were closed and blown.

EKKĀLAM, a straight trumpet of brass or copper having four tubes, fitting into one another. It is blown at the narrow end and gives a loud shrill note. It is used in temple processions.

EKKAM (Tam.) a stringed instrument with one string. This corresponds to the ēkatantri.

EKKA MATTALI (Tam.) a kind of drum.

EKKANḌA VĪṆĀ, a vīṇā wherein the bowl and the daṇḍi are scooped out of a single block of wood. Such vinas are heavier than the ordinary type of vina wherein the dandi and bowl are separate parts and joined by a ledge of ivory. In an Ekkaṇḍa vina, the dandi, which is a direct continuation of the bowl will be found to gradually taper towards the neck end. Ekkaṇḍi vinas are made in Mysore. (Also see under Ēkāṇḍa vīṇā).

EKKU JĀRU (Tam.) an ascending glide. A type of gamaka wherein a graceful ascent is made from one note to another, without giving the impression of the intervening notes. Ex. the phrase *Dēvādī dēvabhū* in the anupallavi of the Sāranga rāga kriti: *Nīvāḍa nēgāna.*

ĒKŌJI (1676-1682), the Maharajah of Tanjore and the father of Shahaji Maharajah, the author of the Telugu dance drama *Pallaki sēvā prabandham.*

ĒKTĀR, an one-stringed instrument used as a drone by sanyāsis and mendicants. It consists of a gourd and a bamboo stem. The string passes over a bridge on the gourd. The note given by the string is the tonic note of the singer.

ĒLA, a variety of ancient musical form, now obsolete. It belongs to the class of s'uddha sūḍa prabandhas. Its sāhitya besides being of an auspicious character had a literary value. The theme was praise of god. It sometimes related to a heroic king.

ĒLĀNKA MANŌHARI, a janya rāga derived from the 37th mēḷakarta, Sālagam:

s r g m p n ṡ — ṡ n p m g r s

ĒLAPRABHĀVAM,, a janya rāga derived from the 29th mēḷakarta, Dhīra s'ankarābharaṇa :

s r g m p d n d ṡ — ṡ n d p m r g r s

EMBOUCHURE, the mouth-hole in the flute across which the wind is blown.

EMUN KALYĀN, a rāga of Hindusthāni music. It is a derivative of the 65th mēḷakarta: Mēchakalyāṇi and a shāḍava-sampūrṇa rāga. The *dha* is varja in the ārōhaṇa (C.B.N.)

ĒNĀNKAMANOHARI, same as the rāga Elānka manohari (see above).

ĒṆĀNKAPRIYA, a janya rāga derived from the 37th mēḷakarta, Sālagam (C.B.N.)

ENHARMONIC INTERVAL, an interval less than a comma or a pramāṇa s'ruti. It exists, for example between the notes C sharp (a semitone above Shaḍja) and D flat (a semitone below the chatus's'ruti ṛishabha). On a key-board instrument like the Piano, tuned to the scale of equal temperament, these two notes are performed on the same key. But nevertheless these two notes are distinct from each other and performers on stringed instruments are alive to this difference. The frequency of C sharp = 16/15 (112 cents) and that of D flat = 135/128 (92 cents) and the difference between the two = 2048/2025 or 20 cents. The 16/15 interval is the *Pūrṇa dvis'ruti interval* and the 135/128 interval is the *Nyūna dvis'ruti interval.*

EQUAL TEMPERAMENT, A system of tuning adopted in key-board instruments of the Piano type and wherein the octave is divided into twelve equal semitones or intervals, each of the value of 100 cents. The consequence of this system of tuning is that the frequencies of some of the notes are either below or above their true ratios. As opposed to this is the scale of just intonation adopted in Indian music and wherein the pitch of the notes are according to their true ratios.

EQUI-TEMPERED SCALE, a scale of equal temperament.

ĒR MANGALAM, (ஏர் மங்கலம் ஏர் மங்கலப்பாட்டு), a song sung after decorating the plough with a garland as a benediction (see the *Silappadikāram - Nāḍukāṇkādai*).

ĒṚRA JĀRU (ஏற்ற ஜாரு), ascending glide (also see under ekku jāru).

ĒṚRAPPAṬṬU (Tam. ஏற்றப்பாட்டு), an antiphonal type of folk song, sung by two people standing on the lever of the irrigating machine (Ēṛram, well sweep or the picottah). It is a wellknown labour song and can be heard both in urban and rural parts.

ERUKALA JHAMPE, a folk time-measure figuring in yakshagānas.

ERUKALAKĀMBHŌJI, the earlier name for the modern rāga, Yadukulakāmbhōji.

ESĀNDHOLI, a janya rāga derived from the 46th mēḷakarta, Shaḍvidhamārgiṇi :

s r m p n ṡ — ṡ n d p m g m r s
(*P. S. Ms.*)

ESĀRI, a janya rāga derived from the 13th mēḷakarta, Gāyakapriya :

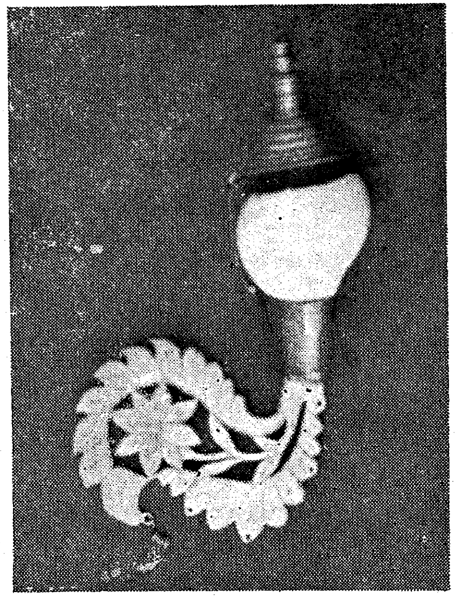
s r g m p d ṡ — ṡ n d p m g r s (*J.*)

ESRĀJ, a stringed instrument played with a bow and used in Bengal. It is slightly smaller than the Sārangi. There are frets on the finger-board. The frets are movable and metallic strings are used. The instrument has sympathetic strings.

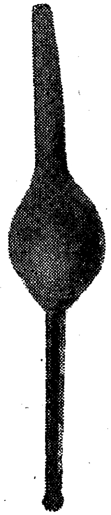
ESRĀR, same as the instrument Esrāj.

ETOUFFE, damped, muted.

EṬṬIYAPURAM, an important seat of music from 1825 onwards. It is in Tirunelveli District in South India. Muthuswāmy Dīkshitar, Bāluswāmy Dīkshitar and Subbarāma Dīkshitar have adorned this place as samasthāna vidvāns.



Davaḷai Saṅgu (p. 102)



Bhujaṅga svaram or Maguḍi (p. 60)

Plain Conch (p. 94)
வெத்து சங்கு

Sculpture of a figure playing the Conch

The successive Rājahs of Eṭṭiyapuram have been patrons of music and some of them were also composers. The monumental work, *Sangīta sampradāya pradars'ini* in Telugu by Subbarāma Dīkshitar was published by the Eṭṭiyāpuram Samasthānam in 1904.

Eṭṭiyāpuram is also famous as the birth-place of the national poet, Subrahmaṇya Bhārati.

ETTUGAḌA PALLAVI, another name for the charaṇa of a varṇa. In as much as the solfa passages in the latter part of a varṇa are concluded with the charaṇa, the charaṇa is appropriately called the ettugaḍa pallavi.

ETTUKKAḌAI (Tam.), (1) same as Ettugaḍa pallavi (see above).

(2) Any musical theme for which kalpana svaras can appropriately be sung.

ETTUKKAḌAI PALLAVI (Tam.), same as ettugaḍa pallavi (see above).

EXTEMPORE MUSIC, music created and sung offhand. Rāga ālāpana, madhyamakāla, pallavi, svaram and niraval are the five branches of extempore music or manōdharma sangīta.

EXTEMPORIZATION, playing extempore *i.e.*, playing on the spur of the moment.

EZHĀL (Tam.), (1) the tone or timbre of the instrument, Yāzh.

(2) the tone or timbre of the human voice.

(3) the Yāzh.

F

F, the fourth note of the major scale of C in European music.

FARAN JĀTIS, characteristic patterns of rhythmic phrases played in very quick tempo on drums. Ḍōlak Nannu Mea of Pudukōṭṭai samasthānam was highly admired for his cleverness in playing Faran jātis on his ḍōlak.

FARAZ, same as the rāga Pharaju (see under Pharaju)

FARODAST, a time measure used in Hindusthāni music.

F - HOLES, the sound holes on either side of the bridge in the violin and instruments of the violin family. Since the holes resemble the letter *f* in shape, they are called *f* - holes.

FIDDLE, same as the instrument, Violin.

FIDDLE STICK, the bow used in playing the Violin.

FIFE, a small, high-pitched side-blown flute used in the west.

FIFTH, the fifth note of the gamut corresponding to the panchama svara. The *Interval of a Fifth* is the equivalent of the *Panchama antara* and is equal to 3/2 or 702 cents.

FIGURE, a musical phrase of an ornamental pattern.

This may recur at regular intervals in a chiṭṭa svara as the phrase, *g r g M* in the chiṭṭa svara of the kriti, *Inta parākēlanammā* (Bēgaḍa rāga—Rūpaka tāla) of Vīṇā Kuppayyar. A svarākshara phrase also may recur at regular intervals as the phrase *dāni* in the second ettugaḍa svara of the *Kamalākshi varna*: (Kāmbhōji rāga—Jhampa tāḷa) of Kunḍrakkuḍi Krishṇayyar. This is an example of a *svarākshara anuprāsa.*

FILLAGŌVI, the *Muraḷi* or the flute.

FINE ARTS, the name given to the 5 arts: Music, Poetry, Painting, Sculpture and Architecture. These arts appeal to the sense of beauty in us and lift us up to a higher and nobler plane.

FINGER-BOARD, the piece of wood in the violin against which strings are pressed

by the fingers. In stringed instruments of the plucked class like the Vīṇā and Gōtuvādyam, the finger-board represents the region of the daṇḍi and over which the playing strings pass.

The finger-board may be *plain* as in the Violin and Sarōḍe and *fretted* as in the Vīṇā, Dilruba and Svaragat.

FINGER-HOLES, the holes (*randhra*) in wind instruments, stopped directly by fingers or indirectly through keys.

FINGERING, the technique of placing the fingers upon the strings in stringed instruments, on finger-holes in wind instruments, and on drum heads in membranous instruments.

FIPPLE FLUTE, same as the beak flute. It has a mouth-piece of the flageolet or tin-whistle type.

FLAGEOLET, a small wooden wind instrument with a mouth-piece at one end.

FLAGEOLET TONES, the name given to the natural harmonics of stringed instruments. Since the quality of these notes resembles that of the flute, they are called *flageolet tones* and *flute tones*.

FLUTE (*Muraḷi* or *Vēṇu* in sanskrit and *Kuzhal* in tamil), the most universally found wind instrument. It is the instrument of humanity and is the most democratic of musical instruments. It was used as an accompaniment in operas and in recitals of sacred music and dance music.

The flute occupies a dignified place in Indian music. It is one of the three celebrated instruments of Indian literature: the *Vīṇā, Vēṇu* and *Mridangam.* Lord S'ri Krishṇa is associated with the flute. Sculptures of Vēṇugōpāla (Krishṇa playing the flute) are found in many temples. Ānāya Nāyanār one of the 63 canonised S'aivite saints was an adept in playing the flute. Flute playing is included amongst the *Chatush shasṭhi kaḷās* (the celebrated 64 arts.)

History

The flute has a noble history. The early man in his quest after the necessaries of life, came across bamboo forests from whence he heard sweet musical notes. Closer observations revealed to him that these sweet notes were the results of currents of wind dashing against the holes drilled on the bamboo stems by chafers and beetles which came to eat the flour and grains inside the hollow of the bamboo stem. The idea of preparing musical pipes by boring holes on the sides of cut bamboo stems and supplying his own air to produce musical notes, naturally struck man. Earlier flutes were of a rude kind and were made of bamboo, reed or wood with a mouth-hole and a few finger-holes. Flutes were also made of bones in very early times. Bone flutes have been found in excavations in Central Europe and in the cliff-dwellings of Colorado and the ancient caves of California.

With the advancement of music, the technique of flute playing developed. In early times, the flute and the the Yāzh provided a combined accompaniment in concerts. The flute was tuned to the fundemental scale and the other primary scales as well as derivative rāgas were played by the shift of the tonic note, just as in the yāzh. Later, when the idea of ādhāra shaḍja dawned and the fretted vīṇā developed, all the scales and rāgas came to be performed to the same tonic note. The different semitones and quarter-tones came to be played now by the partial closing or opening of the finger-holes.

Structure

The Indian flute is a simple cylindrical tube of uniform bore, closed at one end. The length of the tube is about 14 inches and its cross-section about three-fourths of an inch. The embouchure or the mouth hole is pierced at a distance of about $\frac{3}{4}$ of an inch from the closed end. The mouth-hole end may be a naturally closed end *i.e.* closed with the node of the stem or may be artificially closed with a cork or stopper. Eight finger holes and sometimes nine of uniform size are pierced. The size of the finger-holes is slightly less than that of the *mukha randhra* or the mouth-hole. The mouth-hole and the finger-holes lie in a straight line. The finger-hole nearest the *mukha randhra* is called the *tāra randhra i.e.* the hole which gives the note of the highest pitch. The tāra randhra is reckoned as the first finger-hole and the other finger-holes are progressively numbered. The mouth-hole has sharp edges.

Flutes can be made of ivory, sandal-wood, rakta-chandana or red variety of sandalwood, ebony, khadira wood (acacia catechu), blackwood, cane, reed, ebonite, iron, bell-metal, silver and gold. But the tone of the bamboo flute is delightful. The bamboo flute is the best example of a *nature made* instrument, without detachable parts and complicated mechanism.

The European flute is made of Cocus or grenadilla wood. It is a keyed flute whereas the Indian flute is a key-less flute. The key mechanism functions between the fingers and finger-holes. The keys are of silver or german silver. In the Indian flute, the keys are out of place since for producing the delicate quarter-tones, gamakas and jaṇṭa-svaras, the fingers have to be in direct contact with the finger-holes. The European flute is longer than the Indian flute and consists of three detachable parts. The mouth-hole in the European flute is elliptical in shape while in the Indian flute it is circular.

Technique

The flute is sounded by blowing a stream of air obliquely against the opposite edge of the mouth-hole. The flat stream of air blown between the lips results in edge tones. The variations in pitch are caused by the changes in the length of the air-column consequent on the closing and opening of the finger-holes.

The flute is held in a horizontal position with a slight inclination downwards and played. While the two thumbs are used to hold the flute in position, the three fingers of the left hand excluding the little finger and the four fingers of the right hand are used to close the finger-holes 1 to 7 respectively. While playing, the edge of the embouchure touches the centre of the lower lip. The lower lip covers a part of the mukha randhra. Usually the flute is held to the right from the lips and played. But there are instances of players who hold the flute to the left of their lips and play.

The flute is a delicate instrument and in the hands of a capable artist is able to produce the most soul-stirring and ravishing music. All the delicate, graces, curves, embellishments, nuances and shades of music can be performed to perfection on this instrument. Its charming and delicate tone has a haunting beauty of its own. Even rapid passages can be performed accurately on this instrument. Larger skips are possible on the flute. The technique of overblowing and underblowing enables this to be done.

The human voice and the flute are alike in some respects. Both are monophonous instruments and have a compass of $2\frac{1}{2}$ octaves. Corresponding to the tri-sthāyi s'ārīram (a voice with a compass of 3 octaves), we have the Boehm flute of the west on which one can play 3 octaves. The flute like the voice has a constant tone colour over the whole available compass. Punnāgavarāḷi rāga when performed on the flute lures the snakes and tempts them to come out of their holes and dance before the performer.

The flute tone is pure and simple and is accompanied by few and feeble upper partials. People with projecting teeth and thin chins cannot make good flute players.

Classification

From the position in which the instrument is held, the flute is classified under three heads :—

1. The *transverse flute* or the *side-blown flute* or the *cross flute*.

   This is the *concert flute* with the mouth-hole at one end and the wind is blown against the opposite edge of the mouth-hole.

2. The *direct flute*.

   This is the flute with a mouth-piece of the flageolet or the tin-whistle type and is also known as the *beak flute*. Herein the wind is blown through the mouth-piece.

3. The *vertical flute*.

   This is the panpipe type of flute and sound is produced herein by blowing obliquely across the open end of the pipe.

Amongst Indian concert instruments the flute enjoys the same status as the vīṇā. It is an *ayan vadya* or a primary instrument.

The flute when played from a hill side or on a boat in midstream is delightful to hear. Its tone can be heard clearly for nearly half a mile when performed on a still night.

FLUTE-A-BEC, same as the beak flute.

FLUTTER TONGUEING, a special technique in tongueing for playing very fast passages on the flute. The centre of the tongue is made to vibrate in a tremulous manner. The consequent rapid checks in the air blown facilitates the play of rapid music.

FOLK MUSIC, the music of the masses of a country. It is called *Pāmarajana gānam* (பாமரஜனகானம்), *Nāṭṭuppāṭṭu* (நாட்டுப்பாட்டு), and *Nāḍōḍippāṭṭu* (நாடோடிப் பாட்டு) in Tamil and *Pallepāṭalu*, *Grāmyagānam* and *Jānapada gītamulu* in Telugu and *Lōka gīt* in Hindi. It is the music of the millions of villagers. It is the music which affords endless solace to the weary farmer and the labourer when they return home after a day's hard toil. It is the music which gives infinite delight and pleasure to the house-wife and the house-holder. It is the music heard daily in the homes of millions of men and women, old and young.

The folk songs are the speculum through which we get a glimpse of the culture and thought of the rural people. Folk songs have a charm all their own and please us the moment we hear them. As examples of simple beautiful melodies they remain unsurpassed. These rustic, uncouth, village songs have a pedigree longer than that of classical music. To listen to folk songs in their pristine purity, one should go to rural parts, miles away from the Railway station and to remote places which have not yet succumbed to the influences of modern civilization.

Under folk music is included all the songs that do not strictly come within the sphere of art music. Classical music is essentially intellectual music and is the music of the *upper ten thousand*. For an appreciation of classical music one needs to know its science. But this is not necessary in the case of folk music. Folk music comes mostly through unknown authorship as opposed to art music which is the contribution of known composers.

Folk songs help us to discover the real feelings and ideas of a people. They furnish a lot of information of sociological value. Verses are added to or substracted from as new ideas come in and old ones pass away. The up-to-date inner feelings of a people always find expression in their folk songs. These songs are a faithful reflection of all popular sentiments and beliefs. The unconnected nature of the topics dealt with in the interminable verses of folk songs is due to the fact that from time to time new verses on current events and incidents are composed and added.

Folk songs, from their very nature are in village dialects. They never rise to the level of set literature but still they are dynamic compositions. Though the sāhitya is linguistically crude, yet the language is powerful and expressive. The themes of folk songs are never serious.

The function of folk music is primarily entertainment. It is a pleasant type of light music. Classical music has a purpose higher than mere entertainment. Besides its appeal to our intellect and emotion, it takes us to the realm of the *Supreme* and helps us to taste something of the *Celestial bliss*. The creation of *Ānanda rasa* (emotional joy) is the purpose of art music.

Folk music, folk dance and folk drama have a distinct place in the cultural heritage of a country. They play an important part in the life of the common folk. They are much older than classical music, classical dance and classical drama. The folk music as also the folk arts of all countries possess certain common characteristics. 'Intended for being sung by rustic folk with untrained voices, the songs are characterised by simple music, easy rhythm and limited compass.

There is a profusion of folk songs in India. Their musical settings have a charm and peculiarity all their own. With the exception of the prati madhyama or *F* sharp all the other eleven notes of the gamut figure therein. The compass of some songs comprises three or four notes while that of other songs extends over an octave or more. The tunes of the songs used in sorcery, witch-craft, demon worship and Kāli worship are of an awe-inspiring character. Songs relating to palmistry and astrology and songs relating to the medicinal and curative properties of herbs are very interesting. It will be of interest to know that in folk songs, the laws of prosody are surprisingly enough, adhered to. Some folk songs teem with rhetorical beauties. The fantastic antya prāsas present in some songs add to their humour and general effect.

In South India, there is a folk song for every event in life. The ideas in some folk songs are highly suggestive and thought provoking. The occupational songs, tribal songs, marriage songs, worship songs and ballads contain a mine of historical and sociological information. The humourus songs teeming with meaningless alliterations, fantastic rhymes and lazy colloquialisms provide a lot of mirth and fun.

In addition to being a stimultant to workers, occupational songs serve to regulate the work by their rhythm. Rowing songs where in the oars are dipped into water by the crew at regular intervals and pounding songs wherein the pestles are lowered at regular intervals to crush the grain are instances of songs for concerted action. Labour songs serve to relieve the dulness and monotony of the work and also lightens the strain to an appreciable extent. The sāhityas of some of these songs deal with the details of time-honoured occupations like mat-making etc.

Some folk tunes have specific names. When such a name is mentioned on the top of a song, every one knows how to sing it. *Ānandakkalippu* tor example is the name of a wellknown folk tune in Nādanāmakriya rāga, Chāpu tāḷa. *Ōḍam* or *Kappal* is a tune in Punnāgavarāli rāga.

The catchy nature of some folk tunes has attracted the attention of many classical composers. They wrote their own sāhityas for these tunes and have thus contributed to the immortality of these tunes. In the *Divyanāma kīrtanas* and *Utsava sampradāya kīrtanas* of Tyāgarāja as also in his opera, *Nowkā charitram,* we come across many of the folk tunes of South India. In the *Nandanār charitram* of Gōpālakrishṇa Bhārati, we come across many folk tunes. Composers like Rāmaswāmy S'ivan have composed songs on the lines of folk music.

Folk music and folk dance of the primitive type are found amongst the Tōḍas and Baḍagas of the Nilgiris. Rustic type of folk music is found in the agricultural, craft and occupation songs. Folk music of a refined type is found in the marriage songs.

There are folk songs intended for being sung by,

1. Individuals
2. Groups
3. An Individual and a Group, alternatively
4. Two Groups alternatively.

Apt choric phrases for the group are found in the third and fourth cases.

Some of the recognizable rāgas in folk music are: Ānandabhairavi, Nīlāmbari, Kuranji, Punnāgavarāḷi, Nādanāmakriya, Senjuruṭṭi (Jhanjhūṭi) and Navarōj. The frequently met with tāḷas in folk music are Ādi, Rūpaka and Mis'ra Chāpu.

From the point of view of their subject matter, folk songs, may be classified into :—

1. Moral songs
2. Philosophical songs
3. Proverbial songs containing adages and proverbs
4. Ceremonial songs
5. Labour songs
6. Agricultural songs (வயல்பாட்டு)
7. Cradle songs (lullabies) (தொட்டில் பாட்டு)
8. Devotional songs
9. Ritualistic and worship songs
10. Tribal songs
11. Craft songs
12. Ballads
13. Epic songs

14. Puranic songs
15. Songs in praise of local heroes
16. Congregational songs
17. Riddle songs
18. Satirical songs
19. Songs for games
20. Funeral songs (*oppāri*, *Palākkaṇam* etc.)
21. Songs pertaining to musical therapy
22. Songs relating to folk dances, and folk dramas
23. Songs sung during folk festivals like Javandarai (ஜவந்தரை)
24. Songs of sooth-sayers
25. Songs on Village Dieties
26. Marriage songs: Ārti songs etc.
27. Buffoonery songs (Kōmāḷippāṭṭu)
28. Love songs—romance, separation etc.
29. Pilgrim songs—varieties of chindus—kāvaḍi chindu etc.
30. Descriptive songs—songs sung by the Kuratti describing the greatness of her place, the picturesque mountainous region, the bounteous nature (மலை வளம்) etc.

The instruments used by the rustic folk for accompanying their music are mostly percussion instruments, consisting of drums and cymbals. A few wind instruments of the flute class and varieties of horns are also used by them. The *Piraikombu* (curved horn) and *Kōṇak-kombu* (S-shaped horn) are used by them.

The *Powada* songs of the Mahārāshṭra, the *Garba dance* of Guzerat, the *Gobbi dance*, the *Kaikoṭṭikaḷi* and *Tiruvādirakaḷi* of Malabar are all interesting.

FREE END, the open end of the flute and musical pipes generally, as opposed to the closed end. This is the end away from the mouth-hole or mouth-piece as the case may be.

FRETS, the thin strips of metal placed across the finger-board of the Vīṇā, Sitār and similar instruments. They indicate the svarasthānas or the positions of the notes in the octave and help in correct stopping. The frets are of brass, bronze or silver. Frets of gut are used in the svaragat. The frets used in the vīṇā are half-round bars of metal. They are fixed on the waxy ledge. The frets in the sitār are elliptical in shape and are secured to the stem by metallic springs or strings of gut passing underneath the stem.

FUNDAMENTAL, (1) the prime note or the note given by the vibration of the whole length of the string.

(2) the tonic note.

FUNDAMENTAL NOTE, the prime note as opposed to the upper partials heard when a stretched string like the string of a tambura is plucked.

FUNDAMENTAL RĀGA, mēḷakarta rāga or janaka rāga as opposed to the derivative rāga or janya rāga.

SUPPLEMENT (A-F)

ABHINAVA RĀGA MANJARI, a work on music in sanskrit written by Paṇḍit V. N. Bhātkhaṇḍe under the name of Vishṇu S'harmā (Bombay 1921).

ABHINAVA TĀḶA MANJARI, a work on tāḷa by Appā Tulsi (Bombay 1920).

ABHĪRA, a rāga mentioned by Sōmanātha in his *Rāga vibōdha.*

ĀBHŌG, the fourth and the concluding section of a melody in Hindusthāni music, the three other sections being Āstāi, Antarā and Sanchāri.

ĀBHŌGA KHAṆḌA, the concluding section of a gīta composition and wherein phrases like *a iya, ti iya, a iyam vā iya* occur; (see for example, the gīta in S'rīrāga *Mīnākshi, Jayakāmākshi*).

ABJANĀBHA, one of the paryāya (synonymous) mudras used by Swāti Tirunāl in his compositions. This name is only a synonym of Padmanābha.

ABSOLUTE DANCE, a dance composed and performed simply as pure dance; same as *nritta.*

ABSOLUTE PITCH, SENSE OF, the ability of a person to identify and name any note heard in terms of *C*, the fundamental note.

ACCOMPANIMENT, the music provided by a voice, voices, instrument or instruments to supplement, strengthen or embellish the music of a performer, or a group of performers in a concert.

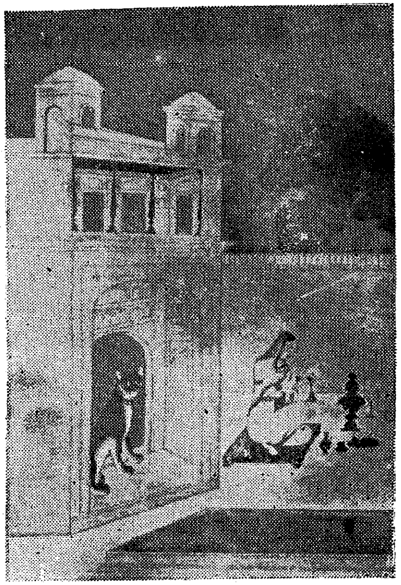
The functions of an accompaniment in a harmonic system of music and melodic system of music are different. In western concerts and operas, the melody is sung by the soprano and the harmonic accompaniment is provided by the piano or the orchestra. Likewise when a top-ranking violinist performs solo, the harmonic accompaniment is provided by the piano or the orchestra.

Thus the function of an accompaniment in a harmonic system of music is to supplement the music of the Treble voice or the Principal performer by playing the other parts. The rhythmic accompaniment is provided by percussion instruments.

In a melodic system of music, the function of an accompaniment is to strengthen, beautify and embellish the music of the Principal performer. While the musical accompaniment emphasises the delicate shades, nuances and gamakas and generally serves to make the music of the Principal more attractive and pleasant, the rhythmic accompaniment serves to emphasise the beauties underlying the rhythmical construction of the pieces sung. In the absence of this accompaniment, much of the beauty of the music of the principal may go unnoticed. The value of an instrumental accompaniment has been recognised from the days of the *Rāmāyaṇa.*

The accompaniment provided in concerts of music and dance, and in the performances of Kālakshēpam, operas and dance dramas may be classified into, *Vocal* and *Instrumental.*

Vocal accompaniment. In a kathā kālakshēpam, we find two singers at the back to strengthen and aid the vocal music of the Bhāgavatar. In an opera and



Bhīmplāsi (p. 56)

Dhanasʼrī (p. 111)

Bhairav (p. 44)

dance drama we find chorists at the back or the sides singing the songs. In a bhajana, we find trained singers accompanying the devotional music of the chief or the leader of the bhajana party. In a dance concert, we find the naṭṭuvanārs singing the dance songs.

The *instrumental accompaniment* provided in concerts may be classified into :–

1. The *Drone accompaniment.*

The function of the drone accompaniment is to help the principal performer and his accompanists to maintain *s'ruti s'uddha, i.e.* accuracy in pitch. The continuous sounding of the tonic note or the fundamental, prevents the principal from straying away from the correct pitch and helps him to sing or perform accurately. Since the individuality of a rāga is perceived and enjoyed only on the background of the ādhāra shaḍja, the drone is of importance, both to the performer and the listener in a concert. The tambura is the best of the drones in as much as it gives delightful upper partials, in addition to the prime notes of the four strings. In instruments like the viṇā, gōṭuvādyam, pradars'ana viṇā and maguḍi, the drone accompaniment is incorporated in the instrument itself. In concerts with those instruments, there is no necessity for a separate person to provide the drone accompaniment. In concerts of music and dance and in bhajanas, kathā kālakshēpams and purāṇa paṭhanams, the tambura is used to provide the drone accompaniment. Some musicians prefer to have two tamburas as drone accompaniments. (For the tuning of these two tamburas, see under *Drones*). Formerly the bagpipe (turutti, tutti or s'ruti upānga), was used to provide s'ruti accompaniment in dance concerts and dance dramas. In the nāgasvaram party, the ottu is used to provide the drone accompaniment. This gives a single note, the ādhāra shaḍja. The mendicants use the single-stringed drone, Ēktār or Tuntiṇā. Some musicians use a s'ruti box as a drone accompaniment. This is a wind instrument with bellows and the harmonium reeds giving the tonic note, fifth and octave are fixed to it. Sometimes the instrument is provided with a reed giving the lower octave shaḍja. The reed giving the s'uddha madhyama svara is also fixed, to switch on to the madhyama s'ruti when required. The size of the s'ruti box is such that it has provision for two sets of s'rutis D (2) and D sharp ($2\frac{1}{2}$) or F (4) and F sharp ($4\frac{1}{2}$) and contains 10 reeds in all. There is a stopper which enables the mandra shaḍja to be used at the option of the performer. The volume of tone can also be adjusted. Since there is a constancy about the pitch given by the s'ruti box, some musicians, particularly the flute players prefer it as their drone accompaniment.

2. *Rhythmic accompaniment.*

The function of the Rhythmic accompaniment is two-fold :—

(1) To aid the principal performer and his musical accompanists to maintain *laya s'uddha i.e.,* accuracy in rhythm.

(2) To draw the pointed attention of the audience to :—

(*a*) the rhythmic beauties underlying the sangatis and musical construction of the compositions ;

(*b*) to emphasise the beauties underlying the sequences of tāna jātis and phrase-patterns in the kalpana svaras developed by the Principal ; and

(*c*) to make them perceive in a patent manner the points like *arudi,* (*pada-*

garbham or *sam* or stressed point), *mudivu* (conclusion) and *eḍuppu* (commencement) of the themes of musical compositions.

In the absence of the tāḷa accompaniment, much of the beauty underlying the rhythmic construction of a composition will go unnoticed.

In this sense, the rhythmic accompaniment in Indian concerts serves a more significant purpose than the rhythmic accompaniment in concerts of western music.

The mridangam, pakhawāj and the tablā are the best of the rhythmic accompaniments. These instruments besides giving a delightful tone are capable of being tuned to the tonic note of the principal performer. The mridangam is used in concerts of music and dance, and in bhajanas, kathā kālakshēpams, operas and dance dramas. Sometimes additional rhythmic accompaniments like the Kanjīra, Ghaṭam, Ḍōlak, Mōrsing, Jālrā, Gettuvādyam and Konugōl are used in concerts of music. *Konugōl* is the art of vocalising rhythmical mnemonic syllables.

The Tavil and sometimes the Conch are used to provide rhythmic accompaniment in Nāgasvaram concerts. The cymbals used in nāgasvaram concerts serve only as time-keeping instruments and are not used to provide a cross-rhythmical accompaniment. Likewise is the chiplā in the hands of the Bhāgavatar. In the Bhajana and Kālakshēpam, the jālrā and chiplā (castanets) are used in addition to the mridangam. The *Ōduvārs* in *Tēvāram recitals* use the *Kuzhitāḷam* (tinkling basin cymbals) in addition to the mridangam.

3. *Musical accompaniment.*

The function of the musical accompaniment is to embellish and decorate the music of the principal, paint in beautiful colours the gamakas and the delicate tonal shades of his music and generally make the music more attractive and fascinating. The violin is used as a musical accompaniment in concerts in South India while the Dilruba, Sārangi, Sitār and Tāus are used for this purpose in North India. The clarinet and flute are used to provide musical accompaniment in concerts of dance.

Thus the minimum number of performers in a South Indian concert party are:— the Singer or the Flute performer, and a performer each on the Tambura, Violin and the Mridangam. In concerts of Vīṇā and Gōtuvādyam it is left to the option of the performer to have a rhythmic accompaniment like the mridangam.

ĀCHĀRYA MUDRA, one of the 12 varieties of mudras figuring in musical compositions. This is a case wherein the composer of the piece indicates in the sāhitya of the composition, the name of his Āchārya *i. e.* the guru or the preceptor. The Gita, *Gānavidyā dhurandhara* in Nāṭa rāga is a good example.

ACHĒTANA: The *Sangīta sudhākara* of Haripāladēva classifies musical notes under three heads:

Chētana, when the svara is produced by the human voice or emanates from some animate body.

Achētana, when the svara is produced from an inanimate object like the vīṇā.

Mis'ra, when the svara takes the characteristics of both the above-mentioned types. The music produced by a man playing the flute or the nāgasvaram is

an example of this type. The wind is blown by man, an animate being and the instrument played upon is an inanimate object.

AḌANGAN MURAI, *Tēvāram ;* the collective works of Tirujnānasambandar, Appar and Sundarar.

ADBHUTA, the feeling of surprise or wonder. This is one of the nava rasas or nine emotions. Its sthāyibhāva is *Vismaya.*

ÆRIAL, the mouth of a wireless transmitter high up in the air and through which electric waves are hurled into space. It is also the ear of the receiver. The music broadcast from a Radio Station is received through an ærial.

AFTAB-E-MAUSIQUE, 'the Sun in the Domain of Music'. This is a title conferred upon Ustad Fyāz Khān by the Mahārājah of Mysore.

AGATTIYAM, a work on music ascribed to Sage Agastya (*Silappadikāram*).

AGNAM, one of the 12 kinds of Paṭaha vādyas (drum).

AJANTA CAVES : these are in the state of Hyderabad and the paintings in them are world famous. They belong to the 2nd cent A.D.

In Cave I, there is a painting of a celestial musician playing on a stringed instrument resembling the Mandoline. In the Buddha Renunciation Scene, there are figures playing the concert flutes. These flutes are cylindrical in shape and are held horizontal and to the right side of the player. Outside Cave I, there is a small figure of the ancient Yāzh.

In Cave II, there is the famous *Dancing scene.* The light dress worn by the dancers is noteworthy. The accompanists depicted are performers on the Tablā, Bāyā, Mridanga, Conch and the Flute. The accompanists are all ladies.

A martial drum is also painted in this Cave.

In Cave XVII is the *Palace scene.* A big drum, crude fretted instruments played by a bow and the backside of a woman playing the flute in the right-handed posture are depicted.

In Cave XXVI, some drums are depicted.

AKĀRA SĀDANAI (Tam.), same as akāra sādhakam (see under *akāra sādhakam*).

ĀKĀS'A VĪṆĀ, a kind of vīṇā referred to by Pālkūrki Sōmanātha Kavi in his *Paṇḍitārādhya Charitra.*

AKBAR, THE GREAT, the illustrious Mogul Emperor who ruled over Northern India during 1556—1605 A.D. He was a great patron of music and 36 musicians adorned his Court. (The names of the 36 musicians are mentioned in the *Ain-i-Akbari*). Tān Sēn, the illustrious singer of North India was the chief amongst them. Emperor Akbar had a great admiration and regard for Tān Sēn.

ALAIN DANIELOU, the French musicologist and Research Professor in Music, Benares University. He is the author of two scholarly works: *Introduction to the study of musical scales* and *Northern Indian Music.*

ALAKŌJA, a wind instrument. It has a svara nāḍi (playing pipe) and a s'ruti nāḍi (drone pipe). It is played during village festivals.

ĀLĀPANA, RULES FOR, the rules relating to the exposition of a rāga may be classified under the heads of :—

1. *Mandatory rules .* These are rules which the performer *must* stick to. That one should stick to the phrases covered by the ārōhaṇa-avarōhaṇa krama of a rāga and use only those

vis'ēsha prayōgas which have the sanction of long and established usage and which are in consonance with the melodic individuality of the rāga is a mandatory rule.

2. *Advisory rules*: Rules which are in the nature of an advice. When closely related rāgas are sung, it is advisable for the performer to frequently touch upon the ranjaka prayōgas characteristic of the chosen rāga.

It is advisable for a performer who attempts an ālāpana, to straightaway reveal the identity of the rāga by singing it over the full gamut and not confine himself within the compass of a few notes.

The rule with regard to the gānakāla of a rāga is only *advisory* and not *mandatory*.

3. *Cautionary rules*: Rules which are in the nature of a caution. In bhāshānga rāgas, one is cautioned against the frequent use of phrases containing the anya svara. One should avoid the frequent use of obsolete prayōgas and phrases which have been used by only one or two composers. The phrase *s d p m* figuring in the kriti, *Nīdu-mūrtini* in Nāṭakuranji, need not be used now in the ālāpana of that rāga.

In rāgas like Dēvagāndhāri, which shine by chauka kāla prayōgas, one is cautioned against the frequent use of madhyamakāla prayōgas.

4. *Informatory rules*: Rules which are in the nature of an enlightenment and information. A patent prayōga pertaining to one rāga, need not be used frequently in another rāga, though this latter rāga may also admit of it. Thus the phrase *s n s p d p* is more characteristic of Husēni rāga and it need not be resorted to in Bhairavi rāga frequently, though the latter does not shut out that phrase.

ĀLAVAṆI, a kind of Vīṇā referred to by Haripāladēva in his *Sangīta sudhākara* (14th Cent.).

ĀLINGYA, horizontal posture: This term is used to signify the position in which an instrument is kept and played. The Mridangam is kept in the *ālingya* posture and played, while the Tablā is kept in the *ūrdhvaka* (vertical) posture and played.

ĀḶUḌAIYA PIḶḶAIYĀR, another name for Tirujnānasambandar, one of the authors of the *Tēvāram*.

ĀMĀ, literally meaning 'yes' in Tamil. One of the expressions used by way of expressing one's appreciation of a delightful musical phrase or sequence rendered in the course of a performance. Also see under *Bale*.

AMBARĪ KALYĀṆI, a raga mentioned in the *Sangīta ratnākara*, a late Kannada work, (see the Madras Government Oriental Series No. XXX, p. 38.)

AMBARĪSHA CHARITAM, a Kathakaḷi play written by AS'VATI Tirunāḷ.

AMRITĀ, the name given in the *Sangīta Dāmōdara* to the second s'ruti of the dhaivata svara.

AMUKTA, the state of a finger-hole being closed fully by a finger, in a wind instrument, like the sanāi or the mukhavīṇā. This is the opposite of Mukta, which signifies the state of a finger-hole being completely open.

ĀNADDHA, same as avanaddha (see under *avanaddha*).

ĀNANDAM, the name of the auspicious song played by nāgasvarakāras in South India at the conclusion of the wedding ceremony. This song is in Bhairavi rāga and begins with the words : *Ānandam Ānandamāyene.* It is sung and played after the sacred *tāli* is tied round the neck of the bride by the bridegroom.

ĀNANDA TĀṆḌAVA, the wellknown dance of Naṭarāja performed in Tillai (Chidambaram).

ANGA TĀḶA-S, tāḷas counted by their constituent angas ; ex. the 108 tāḷas. The opposite of this is the 35 sūḷādi tāḷas wherein finger-counts find a place.

ANGUḶA, a unit of measurement. It corresponds to about 5/8 of an inch. The length of the flute is mentioned in terms of anguḷas.

ANJALI, one of the mudras used in dance (see under *Mudras*).

ANJANA GĪTAM, a kind of song, sung in Kathā kālakshēpams.

ANKIYA GĪT-S, story songs figuring in the dramas of Assam.

ANNAMĀCHĀRYA, one of the Tāḷḷapākam composers of Tirupati (15th Cent.). He is the author of the *Adhyātma Sankīrtanalu.*

ANTARĀ AND KĀKALI, the two notes to come to the notice of man after the period of the scale of the Sāma gāna. The notes, antara gāndhāra and kākali nishāda were heard as the fifth harmonic notes on the open *sa* and *pa* strings respectively. Bharata refers to these notes and they figured as alpa prayōgas in many of the shaḍja grāma rāgas. Their modern survivals are seen in rāgas like, Ānandabhairavi.

ANUGRAHA TĀṆḌAVAM, the dance of benediction.

ANUNĀSIKA, nasal tone; singing with a nasal tone is one of the defects in singing.

ANŪPA SANGĪTĀNKUS'A, one of the sanskrit works on music written by Bhāvabhaṭṭa (see under *Bhāvabhaṭṭa*).

ANŪPA SANGĪTA RATNĀKARA, one of the sanskrit works on music written by Bhāvabhaṭṭa (see under *Bhāvabhaṭṭa*).

ANUP SINGH, an illustrious patron of music. Rājāh Anup Singh, was the Ruler of Bikanir during 1674—1709 A.D. and it was due to his patronage that Bhāvabhaṭṭa wrote his three works on music: *Anūpa Sangīta vilāsa, Anūpa Sangīta ratnākara* and *Anūpa Sangītānkus'a.*

APPĀ RAO, VENKAṬĀDRI, the Zamindar of Vuyyūr and a Scholar in Telugu and Sanskrit. He has translated the *Gīta Gōvinda* of Jayadēva and the *Krishṇa līlā Tarangiṇi* of Nārāyaṇa Tīrtha in Telugu. The Telugu versions of the songs contain in the pādas, the same number of syllables as in the original and this enables the Telugu songs to be sung in the tunes of the originals without loss of effect.

APPĀ RAO, VISSĀ, the editor of *Khētrayya Padamulu* in Telugu. This work contains a useful introduction and a valuable appendix.

APŪRṆA LAKSHAṆA RĀGAMĀLIKĀ, a rāgamālikā composition lacking in one or two of the essential points relating to the lakshaṇa of the form ; as opposed to this is the *Pūrṇa Lakshaṇa Rāgamālikā* which has in it all the points relating to its lakshaṇa.

The Rāgamālika, *Pannagēndra s'ayana* of Swāti Tirunāḷ is an instance of an Apūrṇa lakshaṇa rāgamālikā since it does not contain the rāgamudra. The Rāgamālikā, *Nityakalyāṇi* is an instance of a Pūrṇa lakshaṇa rāgamālika since it contains the rāgamudra, chiṭṭa svara, vilōmakrama chiṭṭa svara, etc.

A *Vis'ēsha lakshaṇa rāgamālikā* is one which in addition to containing all the points relating to the lakshaṇa of the form, contains extra technical beauties like (1) svarākshara, (2) sāhitya for the chiṭṭa svaras, (3) makuṭa sāhitya etc. The rāgamālikā, *Pannagādrīs'a* is a very good example of this type.

ARAI CHĀPU (அரை சாப்பு), the name of a stroke on the right head of the mridangam.

ARAIYAR GĀNAM, the devotional music sung by the Araiyars during their dances (see under *Araiyar* and *Araiyar Naṭanam*). The Araiyar gānam and dance were given a shaping by Tirumangai Āzhvār, one of the 12 Vaishṇava Saints.

ARA JHAMPA, literally half jhampa ; this is the popular name of the tāḷa, Khaṇḍa Chāpu 2+3. Since the aksharakāla value of an āvarta of Ara Jhampa is 5 aksharakālas *i.e.* half the value of the ordinary Jhampa tāḷa, this time-measure came to be called Ara Jhampa.

ĀRĀYCHCHI MAṆI (Tam.), the bell near the entrance to the palace of a king in former times. A person who suffered from an injustice and who wished to present his case before the king, rang this bell. Immediately the king sent for him, heard his case patiently and meted out justice.

ARDHAMUKTA, the state of a finger-hole being closed partly by a finger in a wind instrument, like the flute.

ĀRIYAKKŪTTU (Tam.), a kind of dance referred to in the *Silappadikāram* ; also an acrobatic kind of dancing with poles on ropes. This is also called KAZHAIKKŪTTU (கழைக் கூத்து). There is the proverb "ஆரியக் கூத்தாடினாலும் காரியத்தில் கண்ணாயிரு". (Have an eye upon the purpose or object, even though you are engaged in Āriyakkūttu)

ARUḶ NAṬṬAM, same as Aruḷ Tāṇḍavam.

ARUḶ TĀṆḌAVAM, the benediction dance ; this is one of the varieties of dances danced by Siva.

ĀRYAN MUSIC, the music of the Āryans who came to India in ancient times, as opposed to the Dravidian music, the music that was in vogue amongst the Dravidians of South India. Āryan music need not be identified with modern Hindusthāni music, since long before the division into Hidusthāni music and Karnāṭic music came, many traits of the Āryan system of music had permeated the music of India as a whole.

ASĀVĒRI TŌḌI, a janya rāga derived from the 8th mēḷa, Hanumatōḍi :

s r m p d n ṡ — ṡ n d p m g r s

(*S. R. Kan.*)

ASHṬABHUJA KRISHṆA, eight shouldered Krishṇa. A sculpture of Ashṭabhuja Krishṇa playing the flute is seen in the 100 pillared maṇṭapam in the Varadarājaswāmi Temple in Kānchīpuram, Chingleput District and in the maṇṭapam in front of the Tāyār sannidhi in the Soundararāja Perumāḷ temple in Tāḍikkombu near Dindigul in South India.

ASHṬABHUJA NAṬARĀJA, eight shouldered Naṭarāja. A sculpture of this kind of Naṭarāja is seen in the Ellora caves.

ASHṬA GAṆAS, the eight gaṇas or groups used in the tāḷa system and prosody. Each gaṇa consists of a group of three angas. The difference between the various gaṇas arises from the different patterns of their group formation. In the s'lōkas giving the lakshaṇa of the 108 tāḷas, the constituent angas of the tāḷas are frequently referred to in terms of gaṇas. The long syllable or guru is represented by the symbol 8 and the short syllable or laghu by the symbol 1. The eight gaṇas are :

Ma gaṇa	8	8	8
Bha gaṇa	8	1	1
Ja gaṇa	1	8	1
Sa gaṇa	1	1	8
Na gaṇa	1	1	1
Ya gaṇa	1	8	8
Ra gaṇa	8	1	8
Ta gaṇa	8	8	1

ASHṬA KALYĀṆI, this is not a musical term although it sounds like one. According to As'va S'āstra (the science relating to horses) it is the name given to a horse, whose four legs, face, head, tail and breast are white.

ASHṬŌTTARA S'ATA MĒḶAS, the 108 mēḷas inclusive of the 72 krama sampūrṇa mēḷas and the 36 vikṛta panchama mēḷas.

ASHṬŌTTARA S'ATA RĀGA TĀḶA MĀLIKA, the rāga tāḷa mālika in 108 tāḷas and rāgas. This is a monumental composition by Rāmaswāmy Dīkshitar (1735—1817). It is the longest composition in Indian music and will take about 3 hours to perform. The rāga mudra and tāḷa mudra are present in every section of the composition. Rare tāḷas like S'rīmatkīrti figure herein.

ASHṬŌTTARAS'ATA TĀḶAS, the 108 tāḷas : Chachchatputa, Chāchaputa, Shaṭpitāputrika, Sampadvēshṭaka, Udghaṭṭa, Ādi, Darpaṇa, Charchari, Simhalīla, Kandarpa, Simhavikrama, S'rīranga, Rati līla, Ranga tāḷa, Parikrama, Pratyanga, Gaja līla, Tribhinna, Vīravikrama, Hamsa līla, Varṇabhinna, Rangadyōtana, Rājachūdamaṇi, Rāja tāḷa, Simhavikrīḍita, Vanamāli, Chaturasra varṇa, Trayasra varṇa, Misra varṇa, Rangapradīpa, Hamsanāda, Simhanāda, Mallikāmoda, Sarabha līla, Rangābharaṇa, Turanga līla, Simhanandana, Jayas'ri, Vijayānanda, Prati tāḷa, Dvitīya, Makaranda, Kīrti, Vijaya, Jayamangaḷa, Rāja vidyādhara, Maṭhya, Jaya, Kuḍukka, Nissāruka, Krīḍa, Tribhangi, Kōkilapriya, S'rīkīrti, Bindumāli, Sama tāḷa, Nandana, Udīkshaṇa, Maṭṭika, Dhēnkika, Varṇamaṭṭika, Abhinandana, Antarakrīḍa, Malla tāḷa, Dīpaka, Aṇanga, Vishama, Nandī, Mukunda, Kanduka, Ēka tāḷa, Aṭa tāḷa, Pūrṇa kankāḷa, Khaṇḍa kankāḷa, Sama kankāḷa, Vishama kankāḷa, Chatustāḷa, Ḍōmbuli, Abhanga, Rāyavankōḷa, Laghus'ēkhara, Pratāpa s'ēkhara, Jagajjhampa, Chaturmukha, Jhampa, Pratimaṭhya, Gārugi, Vasanta, Lalita, Rati tāla, Karaṇa yati, Yati, Shaṭ tāḷa, Vardhana, Varṇa yati, Rājanārāyaṇa, Madana, Kārika, Pārvati lōchana, S'rīnandana, Līla, Vilōkita, Lalitapriya, Jhallaka, Janaka, Lakshmīs'a, Rāga vardhana and Utsava.

ĀṬA BHĀGAVATAM, the dance dramas in Telugu enacted by the Bhāgavatas of the Kūchipūḍi village in Krishṇā District.

ATIDĒVATA, the presiding Deity. There are the presiding Deities for the various rāgas and musical instruments. Gaṇēs'a is the presiding Deity for Bangāḷa rāga and hence the aptness of the kriti :

Girirājasutā of Tyāgarāja in praise of Vighnēs'vara in Bangāla rāga.

Nandikēs'vara is the presiding Deity for the drum, *Maddaḷam* and Devendra for the drum, *Challigai.*

ATIYA BEGUM FYZEE RAHAMIN, the author of the book ***Music of India.*** This book deals principally with Hindusthāni music. It has 8 chapters and treats of the topics of Svara, Rāga, Tāḷa, Instruments, Literature on music, History of Indian Music, Practical experts and Stories of Indian Music.

ĀTMANĀTHA BHĀGAVATAR (19th cent.), a gifted singer who was able to sing in all the three octaves with perfect ease. This feature of his voice earned for him the title: *Vajrakaṇṭha Bhāgvatar* (Diamond-voiced bhāgavatar).

He was a nephew of Kavikunjara Bhārati (1810—1896) the famous Tamil composer. Ātmanātha Bhāgavatar was employed to sing sacred songs in the temple, Āvaḍaiyārkōvil.

ĀTŌDYA TUMBURU, a title associated with King Narasimha Varman II. *Vādya Vidyādhara* and *Vīṇā Nārada* are the other musical epithets of the King (see the Tiruppōrūr Inscriptions).

ĀṬṬAM, (Tam. and Mal.) dance.

ATTINI, the Tamil form of Hastini. One of the four varieties of women contemplated in the *Sringāra sāstra* or the science of erotics, the other three being Chitrini, Padmini and Sankhini. Attini was the lowest of these 4 types.

AUDUMBARĪ, the name of the vīṇā that was performed on by the Yajamāni during the performance of vedic rites by her husband. As the vīṇā was made of Udumbara wood, it came to be called *Audumbarī*. This vīṇa is also called *Pichola* in Vedic literature.

AUGUSTUS, WILLARD, the author of the book : *Treatise on the Music of Hindusthān*. This book is included in the compilation, *Hindu music from various authors* by Rājah Sir Sourēndra Mohun Tagore (1875).

AUTOMATIC INSTRUMENTS, instruments which are equipped with a mechanism or other device and which reproduce music of their own accord. The gramophone, pianola, musical-box and clock chimes are instances.

AVANADDHA KUTAPA, a band of drum players (Also see under *Brinda gānam*).

AVANJI, a drum. As it was covered with the vanjittōl (skin) of the cow, it came to be called Avanji.

AVARŌHAṆA KRAMA, in the descending order. It is applied to a phrase wherein the notes progress in the descending order of pitch.

AYAN (Tam.), principal, in musical parlance. Ayan vādyakāran is a performer on a primary instrument like the Vīṇā, Gōṭuvādyam or the Flute as opposed to a Pakka vādyakāran or an accompanist. *Ayanpāṭakan* (Tam.) is the principal singer, as opposed to the *Pinpāṭṭukkāran* in a Kathā kālakshēpam who is a mere accompanist.

ĀYAPPĀLAI, one of the four major pālais or scales figuring in the music of the Ancient Tamils, the other three pālais being *Tirikōṇappālai*, *Chaturappālai* and *Vaṭṭappālai*.

AYYĀ, a wellknown singer of the early part of the 19th century and the brother of Ānayya, a composer of songs in Tamil and Telugu, with the signature *Umādāsa*. Ayyā was a scholar in Sanskrit, Telugu and Tamil. One of Ayya's disciples was Panchanādayyar (alias Duraisāmi Ayyar) and father of the illustrious singer and composer, Mahā Vaidyanātha Ayyar.

AZHAGANAMBI PILLAY (அழகநம்பி பிள்ளை), an illustrious performer on the mridangam in recent times. He hailed from Kumbakonam. His performances were noted for their clarity, beauty, dexterity and captivating effect. He produced a rich and a delightful tone. He was a loyal accompanist.

ĀZHVĀRTIRUNAGARI, the famous Vaishṇavite shrine in Tirunelvēli District in South India. It contains beautiful specimens of musical stone pillars. A rare specimen of a nāgasvaram made of stone is also played in the Temple.

B

BAHULI DVAYAM, one of the sūryāms'a rāgas mentioned by Nārada in his *Saṅgīta makaranda.*

BAHUMUDRAKĀRA, a composer who has resorted to more than one kind of vāggēyakāra mudra, as opposed to an *Ēkamudrakāra* who has resorted to only one mudra for the purpose. Bhadrāchala Rāmadās is an instance of a Bahumudrakāra. He has signed his compositions with the aṅkitams, *Rāmadāsa* and *Bhadrāchala* or its synonyms, *Bhadrādri, Bhadras'aila* and *Bhadragiri.*

BAHUMUDRA PRABANDHA, a composition which contains within it two or more of the dvādas'a mudras.

> The Rāgamālika *Nityakalyāṇi* contains two mudras: the *rāga mudra* and the *vāggēyakāra mudra.* The kriti, *Chintaya mā,* contains three mudras: the *rāga mudra, vāggēyakāra mudra* and *kshētra mudra*; and so on.

BAKAVADAM, a Kathakaḷi play written by Kārtika Tirunāḷ Rāma Varma Mahārājah. Kōṭṭayāttu Tampurān has also written a Kathakaḷi play of the same name.

BĀKĒ, DR. ARNOLD, a Dutch musicologist and an authority on comparative music. He travelled in India to collect specimens of Indian folk music. He is the author of the book, *Indian Music* and *Rabīndranāth Tagore.*

BĀLACHANDRA, the mudra or signature adopted by Chandras'ēkara S'āstri of Bangalore, a well known composer of Jāvaḷis.

BĀLANĀGAMMA KATHA (Tel.), the story of Bālanāgamma presented in the form of folk melodies.

BĀLASARASWATI, a leading exponent of classical dancing of the Bharata nāṭya school. Her dance performances are noted for their clean, neat, graceful and polished execution. In abhinaya, there are few to excel her. Her abhinayas for padas are highly suggestive, and thought-provoking. She belongs to the family of Vīṇā Dhanammāḷ.

BALĒ, literally, 'splendid.' One of the expressions used in South India, by way of expressing one's appreciation of a piece of music, delightfully rendered. In North India, *Wāh, Wāh*! *Achcha*! and *Bahut Achcha*! are used for the pupose. In South India, it is also usual to say *Bēsh*! *Sabāsh*! *Āmā*! (meaning 'yes' in Tamil), *Manchidi* (Tel.) and *Nalladu* (Tam). Manchidi and Nalladu both mean 'good'; This is all individual appreciation; collective appreciation is expressed by the clapping of hands.

BĀLIVADAM, a Kathakaḷi play written by Koṭṭārakkara Tampurān.

BĀṆAYUDDHAM, a Kathakaḷi play written by Bālakavi Rāma S'āstrigaḷ.

BANDYŌPĀDHYĀYA, a scholar in Hindusthāni music and the author of (1) *The Origin of Raga*, (2) *Music of India* and (3) *Evolution of Songs and Lives of Musicians.*

BANERJI, a wellknown writer on the art of dancing. He is the author of the books, *Dance of India* and *Folk Dance of India.*

BARGĪT, dignified song. Sankaradēva (1449—1568) of Assam and his disciple Mādhavadēva have composed about 200 *bargīts.*

BARHIDHVAJA, a janya raga derived from the 30th mēḷa, Nāgānandini:

s r g d n ṡ — ṡ n d g r s (S. S. P. S.)

BATRA, R. L., a scholar in Hindusthāni music and the author of the book, *Art and Science of Indian Music.*

BAṬṬĀ BĪN, a stringed instrument used in Hindusthāni music. This is the Rudra vīṇā but without frets and is played like a gōṭuvādyam. This instrument is provided with sympathetic strings. Sometimes in the place of wood, an egg-shaped hard piece of glass is used to glide over the strings. This piece of wood or glass is called baṭṭā and a Bīn played with a baṭṭā came to be called Baṭṭā Bīn. This instrument is also known as *Vichitra Vīṇā* and *Hindusthāni Gōṭuvādyam.*

BEATS, a sort of a quivering sound phenomenon experienced when two notes of nearly equal pitch are played simultaneously. When the notes are exactly equal in pitch, a pleasant unisonal effect will be felt and beats will not be heard.

BĒSH, one of the expressions used in South India by way of expressing one's appreciation of a musical performance (See also under *Balē*).

BHADURY and CHAṬṬERJI, joint authors of the Book : *Art of Hindu Dance.*

BHAIRAVI. The South Indian Bhairavi rāga is dealt with on p. 44. The Bhairavi of Hindusthāni music, corresponds to the Tōḍi mēḷa of South Indian music. Concerts of Hindusthāni music are concluded with this Bhairavi rāga.

BHAKTI, one of the rasas. The bulk of the musical compositions in South Indian music are on the theme of *bhakti* (devotion) or *s'ringāra* (love). Bhakti is either of the *Bahya type* (*i.e.* external) or of the *Abhyantara type* (internal). The former is easy to cultivate. This bahya bhakti is of 9 forms: *S'ravaṇam, Kīrtanam, Smaraṇam, Pādasēvanam, Archanam, Vandanam, Dasyam, Sakhyam and Ātmanivēdanam.*

BHAMBHĀ, a double-faced cylindrical drum. The drum-head herein is slightly bigger than that of the ḍhakka. This is the same as *Pambai* (பம்பை).

BHAṄGRA, a group dance performed by robbers and masked dacoits in N. W. India after they obtain their booty.

BHĀNUDATTA MIS'RA, the author of the work *Rasa manjari,* a standard work on *Alaṅkāra s'āstra* in sanskrit written about 1550 A.D. The topics in this book are treated of in a highly specialised manner and to an amazing degree of detail. This book is generally followed by teachers of dance. The Telugu work *S'ṛṅgāra rasa manjari* or *Rasa manjari* as it is called. is an explanatory translation of the *Rasa manjari.* This Telugu work was written by Guḍipāṭi Veṅkaṭakavi.

BHAYĀNAKA, the feeling of fear. This is one of the nava rasas or nine emotions. Its sthāyibhāva is *bhayam.*

BHRINGI, one of the ancient authorities on music. Tyāgarāja refers to him in his kriti, *Saṅgīta ñānamu* in Dhanyāsi rāga.

BHŪ, the syllable used in the saṅkhya mnemonics ot the 72 mēḷakarta scheme to denote the 4th mēḷa of a chakra. Thus the phrase, *Agni-bhū* signifies the fourth mēḷa in the *Agni chakra* and the serial number of the mēḷakarta signified by this phrase is *16.*

BHUJAṄGA VĀDYAM, same as the instrument, *Bhujaṅga svaram.* This is the *maguḍi* or the snake-charmer's instrument.

BĪBHATSA, the feeling of disgust. This is one of the nava rasas or nine emotions. Its sthāyibhāva is *jugupsa.*

BIPANCHI VĪṆĀ, same as the vīṇā, Vipanchi (see under *Vipanchi*).

BIRAMA VĪṆAI (பிரம வீணை), same as the Brahma viṇā. The Birama viṇai is referred to in the *Paripāḍal.*

BIRUDA MUDRA, one of the 12 varieties of mudras figuring in musical compositions. This is the case wherein the *biruda* or the title enjoyed by or associated with the composer of the piece, or the person in whose honour the composition is composed figures in the composition.

BIRUDU PATRA, the certificate (Paper or Copper Plate) containing the name of the Title conferred upon a musician or composer.

BIRUDU VĀDYA, a musical instrument presented to a musician or dancer with the Title conferred upon him or her, engraved on it. Chandrarēkha, the famous dancer in the court of Vira Veṅkaṭarāya (1584—1616) was granted biruda vādyas as a mark of her proficiency in dancing.

BISHAN SWARUP, the author of the book *Theory of Indian Music.* This book treats of the various topics pertaining to music in a clear manner.

BRAHMA TĀḶAM, the name of the first item figuring in the performance of the *Sarva vādyam.* This consists of the recital of a brisk passage of jatis followed by an invocatory sāhitya. This is sung by the Naṭṭuvanār to the rhythmic accompaniment of kuzhi tāḷam (tinkling basin cymbals). For the other meaning of Brahma tāḷam see p. 68.

BṚHASSĀMA, a rāga mentioned in the *Saṅgīta ratnākara,* a late Kannaḍa work (see the Madras Government Oriental Series, No. XXX, p. 20).

BRINDA GĀNAM, music performed by a group of musicians including vocalists and instrumentalists. Sometimes instrumentalists alone played. *Tata kutapa* was a case when performers on stringed instruments alone took part and *Avanaddha kutapa* when performers on drums alone took part. A modern example of an *Avanaddha kutapa* can be seen during the festival in the Temple of Tooth in Kandy, Ceylon, where 24 drummers perform. The Hall where the drums are played has come to be called the *Hall of drums.*

The *Brinda gāna* was classified into (1) *Uttama,* (2) *Madhyama* and (3) *Kanishṭa.*

It was *uttama* when it included the full complement of performers comprising the singers, assistant singers (upagāyakas), flutists and mridaṅgam players.

It was *madhyama* when there was half this number of performers.

It was *kanishṭa* when the number of performers was less than that of the *madhyama* type.

Nritya kutapa was the name given to a group of dancers.

BŪRA, the name of the drone-pipe of the snake charmer's instrument called Nāgasaram in the Āndhra Dēs'a.

BŪRAGA, same as the Instrument Būra.

BURRA, a drum with a hollow shell, wide at one end and tapering towards the other end. The wider end is covered with skin and the narrow end is left open. The shell is of baked clay. Goat skin is used to cover this instrument. This drum is used by the narrators of *Burra kathalu* *i.e.* stories about the Bobbili and Palnāṭi heroes and heroines like Lakshmamma and Bālanāgamma.

BURRA KATHALU (Tel.), stories presented in the form of folk songs.

C

CAMPANOLOGY, the science and art of bell-making and the technique of playing upon the carillon.

CARILLON, (1) a set of bells tuned to give the notes of a musical scale.

(2) A melody to be played upon a set of bells is also called carillon.

Carillons can be heard in Holland and Belgium. These are played by hammers. The whole hand, gloved in leather is used to depress the manual key. Rapid passages can also be played on the carillons. The largest carillons have as many as seventy bells.

CARILLONEUR, the performer on the carillon.

CARNĀṬIC MUSIC, see under Karnāṭic music.

CHĀKKIYĀR, a class of dancers referred in the Tamil epic, *Silappadikāram* (2nd cent. A.D.).

CHĀKKIYĀR KŪTTU, the dances of the Chākkiyārs.

CHALANA SVARA, a musical note which from its very nature, mostly occurs as a kampita svara. Suddha rishabha and Sādhāraṇa gāndhāra are examles. This is the opposite of *Nischalana svara*.

CHANDRA KALĀ, one of the 13 varieties of Huḍukka vādyas (drums) mentioned in ancient works (*C.R.S. Ramayana Notes, p. 225*).

CHANDRĀMSA RĀGA, a rāga to be sung during night time, corresponding to the Iravuppaṇ of ancient Tamil music.

CHANDRARĒKHA, the famous dancer attached to the court of the last Nāyak King of Tanjore, Vijayarāghava Nāik (1633—1673). In the Telugu Prabandha, *Rājagōpāla vilāsamu* by Cheṅgalva Kāḷakavi and dedicated to Vijayarāghava Nāik, these are references to this dancer.

CHANDRAS'ĒKHARA S'ĀSTRI, a composer of Jāvaḷis. He lived in Bangalore and adopted the signature, *Bālachandra*.

CHAPPAḶĀ KAṬṬAI (Tam.). This is an onomatopœtic name. It is the same as chipḷā (See under chipḷā).

CHĀPU TĀḶA, VARIETIES OF. In addition to the Mis'ra, Khaṇḍa, Tisra and Saṅkīrṇa varieties already referred to (see under Chāpu), some other varieties of this tāḷa have existed in indigenous music. The term *Chāpu* itself is a changed form of the Tamil word *S'āyppu*. S'āyppu means literally, *bent*. Of the two component aṅgas constituting a s'āyppu tāḷa, the duration value of one is shorter than that of the other. Figuratively speaking, when the two aṅgas are weighed on a scale, the arm of the lever on the side of the aṅga of longer duration will go down. 'S'āyppu' is thus a derivative name. The word 's'āyppu' is used even now in Malayāḷam.

The finger-count as a kriya has its origin in folk time-measures and dēs'i tāḷas and later assimilated in classical music. Laghu Jāti bhēda is found in folk music. The Kuru jhampe tāḷa takes the aṅgas: Drutam, Khaṇḍa laghu and Tisra laghu: O |5 |3

Dhruva Chāpu is a tāḷa with 7 aksharakālas for an āvarta. In effect, it is counted as a tisra laghu followed by a chaturasra laghu.

(In mediæval terminology, the term *laya* signified a *ghāta* or beat and *guru*, the finger-count. The Dhruva Chāpu is

described as a laya + two gurus followed by a laya + three gurus).

Maṭhima Chāpu is a tāḷa with 5 aksharakālas for an āvarta. In effect, it is counted as a drutam followed by a tisra laghu and thus it is the same as the tāḷa, Tisra Rūpakam.

(In mediæval terminology, the word virāmam signified the visarjitam or the waving of the hand. Thus the Maṭhima chāpu is described as laya + virāmam followed by a laya + two gurus).

Rūpaka Chāpu is a tāḷa with 3 aksharakālas for an āvarta. This is a laya + two gurus in the mediæval terminology and is the same as the modern Tisra jāti Ēka tāḷa.

Jhampa Chāpu is a tāḷa with 5 aksharakālas for an āvarta. It is reckoned as laya+ virāmam followed by two beats and a virāmam. In effect it is counted with a drutam, anudrutam and a drutam O ◡ O

Aṭa Chāpu is a tāḷa with 7 aksharakālas for an āvarta. In effect it is the same as the Khaṇḍa jāti Rūpaka tāḷa but with the aṅgas reversed. Thus it is reckoned as a Khaṇḍa laghu followed by a drutam.

(In mediæval terminology its kriya is a laya followed by four gurus and a laya and virāmam).

CHARCHARI, a kind of spring dance performed by 32 damsels in connection with *Sāvitri vratam* and described in the *Karpūra Manjari, Act IV.*

CHĀRULĪLĀ VILĀSAMU, a prabandham in Telugu verse by Marpeddi Cheṅgalvarāya S'āstri (1810—1900).

CHATURAPPĀLAI, one of the four major pālais or scales figuring in the music of the ancient Tamils.

CHATURMUKHA VĀDYA, a drum with four faces or drumheads.

CHATURTHAM, a synonym of svarāntara.

CHATUS'S'RUTI ANTARA, the interval of a chatus's'ruti or Major tone 9/8 (204 cents).

CHATUSVARA S'RUTI VĀDYA, a drone which gives four s'ruti svaras. The four-stringed tamburā giving the notes ṗ s s ṡ is a good example. A s'ruti-box set to give the notes, mandra sthāyi shaḍja, madhya sthāyi shaḍja, madhya sthāyi panchama and tāra sthāyi shaḍja is also a good example.

CHAUTĀRA, a four-stringed instrument.

CHHĀYĀ NĀṬAKA, shadow play or Nizhalāṭṭam (நிழலாட்டம்).

CHHĀYĀ RĀGA, a rāga whose individuality is revealed by a particular phrase or prayōga. Husēni rāga is a good example.

CHIDAMBARA BHĀGAVATAR, one of the greatest Harikathā performers of our times. He hailed from Maṅguḍi, a village near Ayyampeṭ Railway Station, in Tanjore District. He was deeply learned in Sanskrit, Telugu and Tamil and his Kālakshēpams were very attractive and drew large audiences. His remarkable powers of exposition, his fine voice, his intimate knowledge of music and Bharata s'āstra, his fund of humour, his successful appeal to audiences of various grades of intellectual level, his intimate knowledge of sacred lore and his powers at story-telling lent a special colour and attraction to his performances. He easily established contact with his audiences and compelled their admiration. He is a descendant of Ghanam Tirumalayyar, one of the vidvāns who adorned the court of Mahārājah Sarabhōji of Tanjore. Chidambara Bhāgavatar has also composed a few kritis. He was awarded the Title, *Mahā Kathaka Kaṇṭhīrava*—the lion amongst the illustrious performers of kālakshēpams.

CHIDAMBARA BHĀRATI, MAZHAVAI (19th cent.), a composer of Tamil songs and the author of *Periya Purāṇa Kīrtanas.* He signed his compositions with his own name. The scholarly singer, Mazhavarāyanēndal Subbarāma Bhāgavatar was his grandson.

CHINNAM, (Tam.), a tubular wind instrument like *Kāhala. Tiruchinnam* and *Nāgachinnam* (Nāgasvaram) are two of the varieties of this instrument.

CHINNA PAKKIRI, a brilliant nāgasvaram player of this century. He hailed from Mannārguḍi in Tanjore District. His manōdharma or creative faculty was of a high order. There was a distinctive sweetness in the tone of his play. He used to play a rāga for hours together.

CHINNASWĀMY AYYAR, KARŪR, a top-ranking violinist of the present time. He comes of a musical family and is the son of Fiddle Narasayya. His elder brothers were the famous Violinists, Pedda Dēvuḍu (1860—1886) and Chinna Dēvuḍu (1862—1900). Chinnaswāmy Ayyar learnt music under his brother Chinna Dēvuḍu. The Dēvuḍu brothers themselves learnt music under Nemam Subrahmaṇya Ayyar, a direct disciple of Tyāgarāja and thus Chinnaswāmy Ayyar belongs to the Sishya parampara of the great composer, Tyāgarāja.

CHINNA VARṆAM (Tam.), literally, small varṇa. An ādi tāḷa varṇa is commonly called a chinna varṇa and an aṭa tāḷa varṇa as a periya varṇa (big varṇa). Students of music first learn ādi tāḷa varṇas and then go to aṭa tāḷa varṇas.

CHINNI BOMMAI, glove puppet or glove doll. This is a small wooden doll carried by wandering beggar women. As they sing, they make the doll clap its hands and dance.

CHINTĀ BHAIRAVI, a rāga figuring in Oriya songs.

CHIṬIKA PALAKALU (Tel.), Castanets; same as Chipḷākaṭṭai in Tamil.

CHITRAMBALA KURAVANJI (சிற்றம் பலக் குறவஞ்சி), a new dance drama in Tamil composed by K. N. Daṇḍāyudapāṇi Piḷḷai.

CHITRA NRITTAM, a variety of specially ornate dance.

CHIṬṬAI (Tam.), CHIṬṬA (Tel.), a set style in singing or performing; anything set in a methodical manner. A chiṭṭa svara is a set passage of svaras in conformity to the tāḷa and in consonance with the musical construction of the composition. *Chiṭṭa pallavi* is the name given to the ettugaḍa pallavi of a varṇa. It is a set pallavi and will not admit of niraval. As opposed to this is the pallavi figuring in manōdharma saṅgīta, which admits of niraval. A person whose ālāpana is stereotyped is set to have made a chiṭṭai of it.

CHIṬṬI BĀBU NĀIDU B, the author of the book, *Key to Hindu Music*, in English.

CHOKKALIṄGAM PIḶḶAY, a leading exponent of Bharata nāṭya. He belongs to the Pandanallūr School and has trained a number of pupils in classical dancing.

CHORD, a group of two or more musical notes played simultaneously. Chords are based upon triads or combinations of three notes (trisvara gaṇas). A chord sounds best when its constituent notes are approximately equidistant from one another.

CHOREOGRAPHER, the designer and planner of the dances in a ballet troupe. A system of dance notation is used for the purpose by the choreographer.

CHOREOGRAPHY or CHOREGRAPHY, the art of design in ballet; the process of indicating the steps and other movements in a dance.

CHORIST, CHORISTER, a singer in a Chorus or Brindagānam.

CHORUS, the choir or a group of singers.

CHOWḌIĀH, one of the top-ranking violinists of our times. He is a Samasthāna Vidvān in Mysore and is the recipient of the title, *Saṅgīta Ratna* from the Mahārājah of Mysore. He will be remembered as a pioneer in seven-stringed violin. In the seven-stringed violin, three extra strings are added to the first, second and third strings. The added string in each case is tuned an octave below the contiguous string. Thus the notes given by the seven-strings according to the Panchama s'ruti system of tuning will respectively be:

$\underset{\cdot}{s} \quad \underset{\cdot\cdot}{p}\ \underset{\cdot}{p} \quad \underset{\cdot}{s}\ s \quad \underset{\cdot}{p}\ p$

It is somewhat difficult to play the seven-stringed violin. Excepting the fourth string, the playing finger is always in contact with two strings separated by the distance of about a millimetre. The tip of the finger while stopping the strings should be exactly parellel to the bridge. Otherwise notes of differing pitch will be produced. This accounts for the beats and unmusical sounds sometimes heard in the hands of less competent performers on the seven-stringed violin. The beats will be heard even when the strings are not exactly an octave apart.

The seven-stringed tambura used by Shaṭkāla Gōvinda Mārār suggested the idea of the seven-stringed violin.

CHROMATIC SCALE, a scale consisting of semitones in their regular gati-ascent or descent. This scale is used in Western music but not in Indian music.

CHUṬṬI, the white facial outline in Kathakali-make-up.

CHYUTA, literally slipped; refers to a note which instead of being sounded in its correct position on the scale is sounded at a point slightly less. S'rutis are classified into: *S'uddha, Chyuta* and *Tīvra*. *Suddha* means the note is sounded in its correct frequency *i.e.* at the allotted point on the scale; *Chyuta* means the s'ruti is sounded slightly flat; *Tīvra* means the s'ruti is sounded slightly sharp. It should be remembered that the flattening or sharpening in these cases does not result in the encroachment on the tonal jurisdiction of the contiguous s'rutis.

CLAPPER, the metal tongue of a bell suspended in the centre. The term also signifies the fixed hammer used for striking a bell on the outside of the rim.

CLEMENTS E, the author of the book, *Introduction to the study of Indian Music* (London, 1913). He was a member of the Indian Civil Service. He deals with the tone system of Indian Music in the book.

CLOSE HARMONY, a case wherein the notes of a chord are written as near as possible to each other. The opposite of this is *Open, Extended* or *Dispersed harmony* wherein the notes are distributed further apart, *i.e.* in different octaves.

COMMON CHORD, a chord whose fifth note is a perfect Panchama compared to the root of the triad.

COMPOUND INTERVAL, an interval larger than an octave; for example, the interval between madhya sthāyi shaḍja and tāra sthāyi rishabha.

CONSONANT CHORD, a chord wherein the notes constituting it make consonant intervals to one another.

COUSINS MARGARET E, the author of the book, *Music of Orient and Occident.* She is a pianist and an erudite scholar in the oriental and occidental systems of music.

CURT SACHS, DR., the wellknown musicologist of the west and the author of a number of works on music and musical instruments.

D

DA, the solfa syllable of the sixth note of gamut, dhaivata. Though correctly speaking, *dha* is the initial syllable of the svara nāma, still in actual singing, for euphonious effect, only *da* is pronounced and not *dha*.

DĀḌIYAMAN, a janya rāga of Hindusthāni music and derived from the 53rd mēḷa, Gamanas'rama :

s r g p d ṡ — ṡ n d p m g r s (*S.R.Kan.*)

(This is the same as the rāga Kuntalarāma of South Indian music).

ḌAKKA, ḌAKKI, an hour-glass shaped drum of a bigger size. It is played by beating on one side with a stick. It is used during the *Oyyāḷi naḍai* festival in Vishṇu temples.

DAKSHA YĀGAM, a Kathakaḷi play written by Irayimman Tampi.

DAṆḌA RĀSA, stick-play or Kōlāṭṭam (கோலாட்டம்). This is a kind of folk dance performed by young, trimly clad girls during festivals like the Das'ara and Poṅgal. Two coloured sticks about a span in length and coloured red and yellow are held in the two hands by the participants. As they dance moving forward or sidewards, they hit the sticks in their own hands and later hit alternately the sticks of their comrades on their right and left or hit the sticks of comrades advancing from the opposite direction. There are beautiful sculptures of girls playing the Kōlāṭṭam depicted in the temples at Rāmēs'varam, Āvaḍaiyārkōvil, Pērūr, Lēpākshi, and Tāḍpatri. Kōlāṭṭam when combined with plait weaving of strings is called Pinnal Kōlāṭṭam (பின்னல் கோலாட்டம்) or *Vēṇi daṇḍa rāsa*. In Bhajanas, adults also perform Kōlāṭṭam.

DAṆḌĀYUDAPĀṆI PIḶḶAY K. N., a leading exponent of dancing and a creative artist. He has trained a number of pupils. He is the author of *Chitrambala Kuravanji*, a dance drama in Tamil.

DAṆḌŌRA, a public announcement made by the beat of tom tom.

DAṆḌU, lute or vīṇā (*Piṅgalandai*).

ḌAṄKĀ, the pair of conical drums carried on horseback. It has a circular rim. The player sits on the horseback and plays upon the drum kept in front. The horse carrying the ḍaṅkā is gaily decorated with coloured clothes and precedes the Temple procession.

DANTIGIRI, one of the paryāya mudras used by Kanchi Venkaṭādriswāmy in his songs.

ḌAPPU, a kind of circular drum about 1½ to 2 ft. in diameter and 4 inches deep ; cowhide is stretched over one side of the circular frame.

DĀRĀSURAM, a place 2 miles from Kumbakonam in South India. It contains a magnificent temple built by Rāja Rāja II, who ruled from 1146—1163 A.D. On the southern side of the Balipīṭam near the main entrance, there are carved steps of stone. Each stone when struck give a clear, ringing musical note.

DARDŪRA, a kind of musical instrument.

DĀSA KŪṬA, the line of composers of devotional songs in Karnāṭaka province. Purandara Dāsa and Kanaka Dāsa belong to this group.

DAS'ĀVATĀRA (Kan.), Yakshagāna or a dance drama.

DATTILĀDI MAHARISHI PRŌKTA TĀḶA PRASTĀRA LAKSHAṆA SAṄGRAHAM, a sanskrit work on tāḷa. The topics dealt with herein include *Tāḷa nishpatti lakshaṇam*, *Tāḷa das'a prāṇa lakshaṇam*, *Tāḷa prastāram*, *Pātāḷa s'rēṇi* and *Adhva lakshaṇam*.

DAVAḌAI TĀNAM (தவடை தானம்), a slang expression in Tamil indicating the tānam sung in an unimpressive, superficial manner. This style of tānam gets shaped near the region of the fore-part of the mouth. This involves the movements of the cheek and hence the name. This is not the full-throated tānam. The opposite of this is the *Nābhi tānam* emanating from the region of the navel and which has a granduer all its own.

DEAD SPOT, a spot in an auditorium at which a listener cannot listen to any sound. This may be noticed in some auditoria. This phenomenon arises from the direct sound waves and the reflected sound waves interfering and destroying one another.

ḌEK, a kind of drum with a shell, cylindrical in shape.

DEODHAR B. R., a wellknown scholar and exponent of Hindusthāni music. He is the President of the Gandharva Mahā Vidyālayā Maṇḍal, Bombay and the Editor of *Saṅgit Kalā Vihār*.

DĒS'I, one of the three kinds of *nrittam* or dance, the other two varieties being *Vaḍugu* and *S'iṅgaḷam* This classification is mentioned in *Bharata siddhāntam* and other works on dance *Vaḍugu* is characterised as வண்மைக் கூத்து (a highly beautiful dance); *S'iṅgaḷam* as மேன்மைக் கூத்து (superior type of dance); and *Dēs'i* as மத்திமக் கூத்து (middling type of dance).

DĒS'YA TĀḶA-S, the time-measures that were in vogue in the several provinces during particular periods of musical history.

DĒVADĀSI, literally one who has dedicated her life to the service of God. The principal function of Dēvadāsis was to dance in temples before the Deity. *Rājadāsi* and *S'ivadāsi* are other classes of temple dancers.

DEVAL, K. B., a noted musicologist and the author of the books, *The Hindu Musical Scale* (1910) and *Theory of Indian Music as expounded by Sōmanātha* (1916) Ārya Bhūshan Press, Poona.

DĒVANABHAṬṬA, the author of *Saṅgīta Muktāvaḷi*, a work on music. He was patronised by Prayukta Dēvarājāh (1420 A.D.).

DĒVAPĀṆI (Tam.), a kind of song composed in praise of God. It is of two kinds: *Perundēvapāṇi* and *S'irudēvapāṇi*.

DĒVARAḌIYĀḶ, one who has dedicated her life to the service of God; same as Dēvadāsi.

DEVIL DANCE, a dance performed to propitiate evil deities and demon kings. Devil dances are performed also for exorcizing evil spirits. These dances can be witnessed amongst the tribes in the west coast of India and in north-west India. Telescopic trumpets, large flat drums, cymbals and gongs are used as accompaniments during Devil dances. These instruments produce notes of an awe-inspiring character. Some of the dancers wear jingling bells on their anklets, feet and waists. The Devil dances mostly consist of Hops, Skips and Jumps. The masks worn by the Devil dancers are of a hideous, weird, wild and grotesque character.

DEVIL DANCERS, performers of devil dances.

ḌHA, a kind of drum.

DHAIVATA - DVAYA BHĀSHĀṄGA RĀGA, a bhāshāṅga rāga wherein the kōmal and tīvra varieties of the dhaivata svara occur —one as the svakīya svara and other as the anya svara. Thus the Bhairavi rāga of Karnātic music is a good example. Herein the s'uddha dhaivata is the svakīya svara and the chatus's'ruti dhaivata is the anya svara.

ḌHAK, a kind of drum.

DHAMAR, songs in Hindusthāni music on the theme of the līlās of the boyhood of Krishṇa.

DHANAKŌṬI AMMĀḶ, a top ranking singer of the first quarter of this century She hailed from Kānchīpuram. She had a bracing voice and her performances were impressive. She had a rich repertoire. She took a deep interest in the performance of sarva vādyam in the temple in Kānchīpuram.

DHANAMMĀḶ, one of the top-ranking viṇā performers of the 20th century. Her play was remarkable for its sweetness, fine touches and tonal shades. Her ālāpanas were brimful of rāga bhāva. The delicate gamakas and the lustrous phrases characteristic of each rāga were patent in her play. She had a rich repertoire. She knew a number of Kshētrayya padas and kritis of Syāma S'āstri and Muthuswāmy Dīkshitar. Leading musicians of the time took a delight in listening to the performances of Vī.ā Dhanammāḷ.

DHANURJYĀ a bowstring.

DHANUSṬAṄKĀRA, the twanging of the bowstring.

DHARMAPURĪS'A, the aṅkitam or signature adopted by Dharmapuri Subbarāyar, a famous composer of Jāvaḷis or love lyrics.

DHRUVA CHARITAM, a Kathakaḷi play written by Kēraḷavarma Valiya Kōil Tampurān.

DIGAMBAR, PAṆḌIT VISHṆU, a scholarly exponent of Hindusthāni music. He established Gāndharva Vidyālayas (music schools) in many cities in North India. He has trained a number of disciples. He was a contemporary of Paṇḍit V. N. Bhātkhaṇḍe. The work of each was in a sense supplementary to that of the other. One worked hard in the Theory and History of music and the other on the Practical side of the Art. Paṇḍit Vishṇu Digambar's name will long be remembered as the one who popularised the famous *Rām dhun*, *Raghupati Rāghava Rājārām*, *Patīta Pāvana Sītārām*.

DĪKSHITAR, when simply the word Dīkshitar is mentioned, the reference is to the great composer, Muthuswāmy Dīkshitar (1776—1835).

DILĪP CHANDRA VĒDI, a wellknown exponent of Hindusthāni music.

DILĪP KUMĀR ROY, a scholar in Hindusthāni music and a gifted singer and writer. His performances are noted for their classic purity and excellence. He hails from Bengal.

DINAGĒYA RĀGA, a rāga to be sung during day time, as opposed to a *Rātrigēya rāga* or a rāga to be sung during night time.

DĪPAKAJYŌTI, a rare rāga in which Tyāgarāja has composed. His kriti, *Daya jūḍavayya* is in this rāga.

DIRECT FLUTE, same as the beak flute.

DĪRGHA KAMPITA, a long shake over a compass of a chatus's'ruti antara, *i.e.* a full tone interval *ex.* the shake of the sādhāraṇa gāndhāra in Ānandabhairavi and Āṭhāṇā rāgas. This is the opposite of hrasva kampita.

DISPERSED HARMONY, the opposite of Close harmony (see under Close harmony).

DISSONANCE, the unpleasant effect produced when two notes not bearing the sthāyi, samvādi or anuvādi relationship are sounded together. This is the opposite of consonance and is the same as vivāditva in Indian music; (also see under Consonance).

DISSONANT CHORD or DISCORD, a chord which contains at least one dissonance among the intervals made between the various notes.

DIVYADHVANI, a drum beaten by a celestial spirit.

DOMINANT, the note in western music corresponding to the svara, Panchama.

DRIK, eyes: denotes the number *two* in musical mnemonics. In the *Svarārṇavam*, this word is used to signify the 2nd note, s'uddha rishabha in the gamut of 12 notes.

DUKKA VARAḶI, a pathetic rāga figuring in Kathakaḷi music.

DURYŌDHANA VADAM, a Kathakaḷi play written by Vayāskara Mūssadu.

DVĀVIMS'ATI GAMAKA-S, the 22 gamakas or graces mentioned by Pālkūrki Sōmanātha Kavi in his dvipada kāvya, *Paṇḍitārādhya Charitra* (14th cent.). This is the largest number of gamakas to be mentioned by a writer. Other musicologists have mentioned the number of gamakas as 7, 10, 15 and 19. Some of the gamakas mentioned by Sōmanātha Kavi are new and not mentioned by writers either before or after him. The following are the 22 gamakas mentioned by him:

1. Akshipta
2. Adirga
3. Ahita
4. Uchcharita
5. Ullasita
6. Ullāsita
7. Karasthita
8. Kunchita
9. Kōmala
10. Gumphita
11. Dīrgha
12. Dīrgha Kampita
13. Dīrghika
14. Dīrghōllasita
15. Prastuta
16. Bhramita
17. Mūrdhni
18. Kshipta
19. Lalita
20. Lalitōttama
21. Samōllasita
22. Sūkshmāntara

DVIDHĀTU DIVYANĀMA KĪRTANA, a Divyanāma kirtana wherein the music of the charaṇa is different from that of the pallavi. In such cases, the pallavi is sung at the end of each charaṇa. *Sri Rāmā Srī Rāmā* of Tyāgarāja in Sahāna rāga is a good example. The opposite of this is the *Ēkadhātu Divyanāmakīrtana*, wherein the music of the charaṇas is the same as that of the pallavi.

DVIKĀLA, two degrees of speed. Tāna varṇas are intended for dvikāla sādhakam *i.e.* practice in two degrees of speed. Since tāna varṇas are set in madhyama kāla, the practice in dvikāla actually amounts to practice in madhyama kāla and tritīya kāla *i.e.* the second and third degrees of speed.

DVIMUKHA VĀDYA, a drum with two faces; ex. mridangam, tavil, ḍōlak.

DVIS'RUTI ANTARA, same as the interval of Dvis'ruti (see under Dvis'ruti interval).

DVISVARA S'RUTI VĀDYA, a drone which gives two s'ruti svaras. These two notes may be of identical pitch as the Sāraṇi and Anusāraṇi of the *Dōtāra* (two-stringed drone) or two shaḍjas, an octave apart or two notes related as shaḍja and panchama.

DVITANTRI, a viṇā with two strings and referred to in the *Sangīta ratnākara*.

E

ECCLESIASTICAL MODES, scales used in early church music. They were of two kinds: *Authentic* and *Plagal.*

ECHO ROCK, the name of a flat surface rock in the Parkside Estate (facing the Plains) in Coonoor, Nilgiris, South India. The formation of the rock is such that a word uttered or music played in the neighbourhood of the rock is reflected back sharply. Thus when the distance covered by the incident sound and the reflected sound is more than 75 feet, a person standing near the source of sound, hears back the sound or music without loss of intensity, as if somebody else spoke or sang the same music. In the stillness of night, even whispers are faithfully reflected back.

EDIROLI (Tam.), pratidhvani or echo (see under *Echo*).

ĒKAḌĀ PADAM, a small devotional song in Bhairavi rāga, beginning with the words: *Gōvinda Rāmā Harē* and sung in kathā kālakshēpams after the *Panchapadi* or the five introductory devotional songs.

ĒKAMUKHA VĀDYA, a drum with a single face; conical drums like the ḍamāram are examples.

ĒKAS'RUTI ANTARA, same as the interval Ēkas'ruti (see under Ēkas'ruti interval).

ĒKASVARA S'RUTI VĀDYA, a drone giving a single note. The *Ēktār, Tuntinā* and *Ottu* are examples.

EKKĀLA RANDHRA, the name of the smaller mouth-hole in the conical pipe drilled across a stone pillar in the temple at Shaṇbagarāmanallūr in Tirunelvēli District. This hole when blown through gives a note resembling the tone colour of Ekkāḷam. The diameter of this circular hole is ¾ inch. The diameter of the circular hole at the other end of the pipe is one inch. When blown into from this end, a note resembling the tone colour of the conch is heard. Hence this hole is called *Saṅkha randhra.* The length of the pipe is one foot, and it runs from west to east. It is at a slight inclination to the horizontal, downwards. The interior of the pipe is smooth and finely polished. Two small ring-like protrusions in the interior of the pipe at about a third part from the narrow end perhaps are responsible for the differing character of the tone colour of the notes heard from the two ends. The pitch of the two notes correspond to B (Kākali nishāda) and E (Antara gāndhāra of the tāra sthāyi). Thus the notes bear shadja-madhyama relationship. This pipe is a remarkable achievement in the realm of Resonant stone instrumentation.

ĒKŌTTARA S'ATA TĀḶA-S, the earlier list of 101 tāḷas mentioned in such works as Pārs'vadēva's *Saṅgīta samaya sāra* and Nārada's *Saṅgīta makaranda.* Most of these tāḷas have been later absorbed in the list of 108 tāḷas.

In the 108 tāḷas mentioned by Pālkūrki Sōmanātha Kavi in his *Paṇḍitārādhya Charitra* (Parvata prakaraṇa), many new tāḷas are mentioned. The following may be mentioned as examples:

Mūchita	Kutila ghurnita
Satrachchada	Gōshṭi
Ega	Arṇa
Eḍa	Kachchana
Haḍa	Āṇa
Bandhakaraṇa	Ādimatrika
Bādakaraṇa	Tarakshaṇaputri
Sarakaraṇa	Maṇimis'ra Kaṅkāḷa
Āsthānamaṇḍapa	Kāvya Kaṅkāḷa

Phala	Uttama mēru
Chakravāka	Tambuliyāna
Ārya	Ardhakalika
Saraḷa	Panchabrahma
Viraḷa	Paritala
Umāmandira	Harina
Bandhamaṭṭe	Māyā Khaṇa
Khaṇḍita tara	Khanjara
Avakhaṇḍa	Chaturasra Khanjara
Khaṇḍita chandaki	Krishṇa Khanjara
Avighurnita	Asamāna Khanjara

ELEPHANTA CAVES, near Bombay contain sculptures of interest from the point of view of musical iconography. A gandharva holding a conch, an Apsaras playing the vīṇā, Naṭarāja with 8 hands and vīṇā being held in one hand and a figure holding the Yāzh (harp) are among the noteworthy sculptures. These sculptures belong to the 7th cent. A.D.

ELLIS, ALEX. J., the author of the book *Musical scales of various nations*.

ELLORA CAVES, these are in the State of Hyderabad. Rock-cut temples and sculptures of remarkable beauty, belonging to the 5th cent. A.D. are seen here. Sculptures of Ashṭabhuja Naṭarāja and Nandi playing the mridaṅgam, and sculptures of Tavil and Brahma tāḷam in the Jaina cave, a figure playing the Nakula or the two-stringed vīṇā in the Pārs'vanātha temple, and two musical stone pillars giving a somewhat dull tone at the entrance to to the Mahāvīra temple are seen here.

ĒMANĀTHAN (ஏமநாதன்), the North Indian musician who figures in the story of the Viragu Viṭṛa Paḍalam of *Tiruviḷaiyāḍal Purāṇam* (see under Bāṇabadrar and Hēmanātha).

EṄKI PĀṬALU (Tel.), folk songs in Telugu.

ĒRANGŌṬPARAI, an ancient drum used by the inhabitants of the forest regions to call back the grazing cattle.

ĒṚṚUPPARAI, same as Ērangōṭparai.

EXCESSIVE REVERBERATION, the too-much-ness of sound caused by the continuous echo or the undue persistence of sound within a concert hall. This is one of the acoustical defects met with in large halls. A little reverberation is pleasant and is necessary for mēlakkaṭṭu (மேளக்கட்டு) but excess prevents the music from being clearly heard. Madhyamakāla and drutakāla passages will not be clearly heard in such halls.

The defect of excessive reverberation can be cured by reducing the volume of the hall by putting up a false ceiling below the height of the permanent ceiling. This defect can also be remedied by increasing the sound-absorbing power of the surfaces of the walls.

EXTENDED HARMONY, see under Close harmony.

ĒZHISAI (Tam.), the seven notes of the gamut. Sundaramūrti Nāyanār refers to God as "ஏழிசையாய் இசைப்பயனாய்" in his hymn "பத்திமையும்அடிமையையும்............................

ĒZHOTTU (ஏழொத்து), a kind of tāḷa figuring in the Pās'urams (sacred songs) of Nammāzhwār. Some of the other tāḷas figuring in his compositions are *Iḍaiyōttu*, *Naḍaiyōttu* and *Onbadōttu*.

F

FOUR - PART HARMONY, harmonised music written for four different parts or voices of an ordinany choir - Soprano (or Treble), Alto (or contralto), Tenor and Bass.

FOX STRANGWAYS (1859—1948), the author of the wellknown work, *Music of Hindusthān* (Oxford, 1914) and the Editor of the Quarterly Journal, *Music and Letters* (London). He travelled in India and with the material collected here, wrote his monumental work, *Music of Hindusthān*. He was a distinguished musicologist and a noted critic. He is also the author of *The Hindu Scale*.

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FREQUENCY, the number of complete vibrations executed per second. Musical notes are measured in terms of their frequencies. Thus if middle octave sa = 240 vibrations per second, the higher octave sa = 480 vibrations per second and so on.

FYĀZ KHĀN, the wellknown exponent of classical Hindusthāni music. He had a rich and melodious voice and was the State musician in Baroda. Khān Sāheb Ustad Fyāz Khān came from Agra. He was honoured with the Title *Aftab-e-Mousiqui* (the Sun in the Domain of Music) by the Māhārajah of Mysore.

ADDENDA

ABDUL KARĪM KHĀN, a brilliant exponent of classical Hindusthāni music. His rāga ālāps were characterised by phrases of extraordinary beauty and lustre. He had a melodious and responsive voice. During his stay in Madras, he started the *Ārya Saṅgīta Vidyālaya* and trained a number of pupils. He took a deep interest in the study and appreciation of Karnāṭic music.

ABHINAYĀDI VICHĀRA, an unpublished work on the art of dance in the Tanjore Sarasvati Mahāl Library.

ABHINAYA LAKSHAṆAM, an unpublished work on the art of dance by S'riṅgāra S'ēkhara in the Tanjore Sarasvati Mahāl Library.

ABHINAYĀMKURAM, a book on Kathakaḷi dancing by Gōpināth & Nāgabhūshan (1946).

AD BĀNSARI, a long flute, with a rich, deep tone and used in North India.

ĀLAṬTŪR BROTHERS. They are two of the front-rank performers of our times. They are not brothers in the usual sense of the term. One Mr. Siva Subrahmanyam is an Andhra and the other Mr. Srīnivāsan is a Tamilian. They had their training from Vidvān Ālattūr Veṅkaṭēsa Ayyar, the father of the former. They are Āsthāna vidvāns of Travancore and command an extension repertoire. They are adepts in Pallavi exposition.

ANU VĒPANAM, sympathetic vibration.

APSARA STRĪ, a celestial maiden. It is said, that in the *Hallīs'a dance* led by Krishṇa, apsara strīs provided the mridaṅgam accompaniment.

ĀRŌHAṆA - AVARŌHAṆA PRASTĀRA, the possible permutations and combinations of the different patterns of ārōhaṇa and avarōhaṇa. Ārōhaṇa and avarōhaṇa are either of the *krama gati* type *i.e.* regularly ascending and descending or of the *vakra gati* type *i.e.* taking a tortuous or zig-zag course. Krama shāḍava patterns are 6 in number and krama auḍava patterns are 15 in number. The possible number of Sumpūrṇa - shāḍava - auḍava patterns of ārōhaṇa and avarōhaṇa are 484 *i.e.:*

Sampurna - sampurna	1	Shadava - audava	90
Sampurna - shadava	6	Audava - sampurna	15
Sampurna - audava	15	Audava - shadava	90
Shadava - sampurna	6	Audava - audava	225
Shadava - shadava	36		
			484

Since all these patterns are possible under each mēḷa, the 72 mēḷas yield 484 x 72 = 34,848 rāgas, inclusive of the 72 mēḷa rāgas (*Note*—The number 34,848 will in actual practice get reduced by about a fifth of the total number, since some of the auḍava and shāḍava rāgas will be repeating under a few mēlas).

The possible svarāntara patterns are 20 and these with the sampūrṇa, shāḍava and auḍava combinations will yeild 1280 patterns; *i.e.:*

Svarantara - sampurna	20	Shadava - svarantara	120
Svarantara - shadava	120	Audava - svarantara	300
Svarantara - audava	300	Svarantara - svarantara	400
Sampurna - svarantara	20		
			1280

Since these svarāntara patterns are possible under each mēḷa, the 72 mēḷas will further yield 1280 x 72 = 92,160 svarāntara rāgas (*Note*—This number will again get reduced since a good number of the svarāntara rāgas will be repeating under some mēḷas).

Rāgas like Navarasa kannaḍa (*s g m p ṡ* — *ṡ n d m g r s*) and Vivardhani (*s r m p ṡ* — *ṡ n d p m g r s*) are respectively examples of svarāntara - shāḍava and svarāntara - sampūrṇa rāgas.

The Vakra gati patterns of ārōhaṇa and avarōhaṇa are innumerable and these combined with the Krama gati patterns will yield a considerable number of rāgas. Appropriately enough the number of rāgas has been described as *Ananta*, *i.e.* infinite.

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FYĀZ KHĀN, the wellknown exponent of classical Hindusthāni music. He had a rich and melodious voice and was the State musician in Baroda. Khān Sāheb Ustad Fyāz Khān came from Agra. He was honoured with the Title *Aftab-e-Mausiqui* (the Sun in the Domain of Music) by the Māhārajah of Mysore.

A-STRING, the second string of the Violin and tuned to the note shadja of the madhya sthāyi in Indian Music.

AYYAR, C. S., the author of *Grammar of South Indian Music* and the *Art and Technique of Violin Play*. He has carried on extensive researches in the tone system of South Indian music and has published some valuable Papers.

BĀLASUBRAMAṆYAM, G. N., one of the Āsthāna vidvāns of Travancore State. G. N. B. as he is familiarly known is one of the top-ranking singers of our times. Endowed with a bracing, responsive and impressive voice, his concerts have a charm and attraction of their own. He is capable of singing in very fast tempo. The notes of his brigas are sparklingly clear and are as fascinating as they are lustrous. He is also a composer. He has trained some promising disciples.

BHAKTA PAṆḌA, the line of devotional composers in Northern India corresponding to the composers of the *Dāsa Kūṭa* line of the Karnāṭaka province.

BIḌĀRAM KRISHṆAPPA, an eminent singer of this century. He hailed from Biḍāram, a village in Mysore State. He had a commanding personality. He was a tall person with a beautiful complexion. He was a Samasthāna vidvān in Mysore. He had a rich, sonorous voice. The compass of his voice extended over 2½ octaves. His ālāpanas in the mandra sthāyi were characteristically impressive. He had an extensive repertoire. In the concerts he sang a number of the compositions of great composers and minor composers. He adhered to the strict ideals of the Kachchēri Dharma and Paddhati. His performances were a veritable feast to the ear.

CHINESE HARP, an instrument with a trapezoid resonator and resembling the ancient svaramaṇḍalam or the sata tantri viṇā. The instrument is played on open strings with two sticks. Instead of the strings running horizontal as one would normally expect, the strings emerging from the pegs on the left side go down at a slight inclination and end in the row of pegs on the right side. Likewise the strings emerging from the pegs on the right side proceed at a slight inclination downwards and end in the row of pegs on the left side. The right side and left side strings alternate with each other. There are two circular sound-holes in the centre.

DAKSHIṆĀMŪRTI PIḶḶAI, an outstanding performer on the mridaṅgam of this century. He hailed from Pudukkōṭṭai. He lived for 61 years and passed away in 1937. His solo displays were an intellectual treat to the ear. He was endowed with a highly calculative brain. Frequently he sprang surprises on his audiences by the intricate character of his rhythmical display. He was also an expert in playing the Kanjīra. He was a religious-minded person.

DARDURA PLAVA, the game of leap-frog gone through in a rhythmical manner.

DUET, this term in western music means a musical composition composed for two voices or two instruments. When used in melodic music, this term signifies music sung by two voices in unison or an octave apart, or music performed by two instrumentalists in unison or an octave apart.

DVITĀḶA PALLAVI, a pallavi capable of being sung in two different tāḷas. The pallavi is so coined that when sung in two different tāḷas, the Padagarbham will be found to synchronise perfectly in the two cases. For example a pallavi set in Khaṇḍa Jāti Aṭa tāḷa, beginning on S'āma graha may also be sung in Tisra Jāti Tripuṭa tāḷa in the lower degree of speed; in this latter case, the pallavi will have to begin in anāgata graha, at half finger-count. Thus when the pallavi is sung, the right hand, will be counting the Aṭa tāḷa in madhyama kāla and the left hand, the Tripuṭa tāḷa in chauka kāla or *vice versa*. When two tāḷas of identical aksharakāla-value for an āvarta are chosen, they may be reckoned in the same tempo. The exposition of Dvitāḷa Pallavis is an intellectual feat on an æsthetic plane.

E-STRING, the first string of the Violin and tuned to the note panchama of the madhya sthāyi in Indian music.

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